



## THIS WEEK

## JAN. 26 - FEB. 2, 2011

VOL. 21 ISSUE 49 ISSUE #1024

## cover story

#### WINTERFEST

The Brewers of Indiana Guild presents its annual Winterfest, this Saturday on the Indiana State Fairgrounds. The celebration of all things beer allows visitors a chance to sample over 150 beers from 50 different breweries. Inside our issue you'll find an in-depth profile of one such establishment, Darren Connor's Bier Brewery, in addition to profiles on three other local breweries and a roundup of Indianapolis' best brewpubs. Read on and get hoppin'.

#### BY RITA KOHN

COVER PHOTO BY STEPHEN SIMONETTO

#### **CHARTERING THE FUTURE**

GOP leaders have pledged to push several bold initiatives, like charter school expansion, that could change Indiana's public education system to run more like a business. But not everyone's convinced that's a good idea.

#### BY ROR BURGESS

#### arts IN THE MOMENT WITH STEVEN STOLEN

Managing director for the IRT, Steven Stolen, maintains a diverse daily schedule and career path with an inspiring sort of focus. "It's about energy," he says, "not time."

#### <u>food</u>

## **SCOTTY BREWS HIS OWN**

In his newest endeavor, Thr3e Wise Men, beer mogul Scott Wise brings eight varieties of brew to the smart Broad Ripple drinker. Without an air of competitiveness, Indiana's 2009 Restaurateur of the Year is quick to differentiate his brewpub from the rest of the Village's bar scene.

#### BY DAVID HOPPE

#### <u>music</u>

## DJ MATTHEW DEAR WILL PUT A SMELL ON YOU

The avant-garde electronic producer, who made his name in Detroit before recently re-locating to New York City, has been a vital part of the genre's midwestern history for more than a decade. Dear stops by Talbott Street this Sunday; in preparation for the gig, he sat down with NUVO to discuss his musical past and the challenging transition from studio to stage.

BY RUDY KIZER

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## Correction

In last week's issue, we were clearly WAY too anticipating Indianapolis Civic Theatre's move to The Tarkington at the Center for the Performing Arts in Carmel ("Civic's Ballyhoo at the Tarkington Theater," Go & Do, Jan. 19-26). In fact, they are still on the campus of Marian University, and their current production, The Last Night of Ballyhoo, is reviewed in this issue on pg. 20. Civic will open its season at The Tarkington in September of this year. We regret our antsiness and, thus, the error.

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Letters to the editor should be sent c/o NUVO Mail. They should be typed and not exceed 300 words. Editors reserve the right to edit for length, etc. Please include a daytime phone number for verification. Send e-mail letters to: editors@nuvo.net or nuvo.net, click on Forums under the Community tab.

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# HAMMER.

## Obama, race and abortion

Where are the pro-life liberals?

> BY STEVE HAMMER EDITORS@NUVO.NET

ormer U.S. Senator Rick Santorum (R-Penn.), who's made a career out of making outrageous statements to the media, was back at it again last week.

In the past, Santorum equated liberalism with sex abuse in the Catholic church and said homosexuals have no rights to privacy in their sex lives. His latest verbal bomb, lobbed at President Obama, drew widespread condemnation throughout the media.

He linked race to the issue of abortion and expressed surprise that a black man could be in favor of giving women a choice in their reproductive lives.

'The question is – and this is what Barack Obama didn't want to answer: Is that human life a person under the Constitution? And Barack Obama says 'No,'" Santorum said in a televised interview. "Well if that... human life is not a person, then I find it almost remarkable for a black man to say, 'We're going to decide who are people and who are not people.""

Later, Santorum elaborated a bit, saying that current law treats fetuses as "property" in the same way slaves once were in the United States, making it more perplexing to him why Obama hasn't taken a stance against abortion.

Don't get me wrong. Santorum's remarks are usually nonsensical and the man himself is a joke - a tool of Christian conservatism and someone who deserves no place in public life.

The issue of

abortion itself

should not be

politicized for

personal gain.

But I find myself agreeing, at least in part, with his Obama/abortion remarks. The fact that Santorum's remarks drew so much attention and controversy underlines how polarized the issue of abortion has become.

In the 38 years since the Supreme Court made abortions more widely available, debate on the issue has

been almost entirely emotional and driven strictly along party lines. If you're a conservative, you're against abortion. If you're a liberal, you're in favor of choice.

But it doesn't quite work that way and I'm upset at both political parties for making it as partisan an issue as, say, national health care or tax cuts for the rich.

The truth is much more ambiguous. There are plenty of pro-life Democrats and prochoice Republicans, and the issue of abortion itself should not be politicized for personal gain, as Santorum apparently wants to do.

While I'm not in favor of outlawing abor-

tion by rolling back *Roe v. Wade* entirely, I think there is a legitimate debate to be had on the issue of abortion and the more general issue of respect, or the lack thereof, for life in our society.

While it's not for me to say when life begins, whether at conception or later on, the thought of millions of children being discarded in this nation is very disturbing. Surely there are bet-

ter alternatives than abortion for women unwilling to raise a child.

I remember going to see a speech by the Rev. Jesse Jackson around 25 years ago. He told a story about a poor black woman in the Deep South, already with too many children, who found herself pregnant again. The father was nowhere to be found.

Should this woman have

an abortion? Jackson asked the audience. They responded, "Yes!" Jackson paused and said, "I'm glad she didn't. That woman was my mother and that child she contemplated aborting was me.'

For years, Jackson was about the only reliably pro-life politician among liberals. His opposition was a principled one, based on Scripture, his own upbringing and his experience as a community organizer.

He also opposed the death penalty, which only makes sense if you believe in the sanctity of life. To feel otherwise, I think, is hypocrisy. Either you're against the taking of life or you aren't.

Over the years, Rev. Jackson modified his position into one of pro-choice. This evolution upset me because I thought, and still do, that the Republicans shouldn't hold a monopoly on a particular point of view.

As I said, I'm not in favor of a complete ban on abortion – reality is too complex to make such a blanket law - but I think that abortion is a moral sore spot on this nation's conscience akin to, say, racial discrimination, the genocide of American Indians and slavery.

More progressive and liberal politicians should find a way to express their own opposition to the taking of life so that the opponents of abortion have another option besides following the ravings of conservative Republican hucksters.

Santorum's comments are usually nonsensical but the abortion comment actually resonates. Our president is a constitutional law professor with a keen appreciation for history. To say that a black man, even more so than other people, should see the irony of treating human beings as property, well, that's not so outlandish after all.

In the current environment, abortion is an untouchable issue. Any politician would be wise to leave it alone because it brings out such strong emotions. But it's not going away.

Sometimes, the rantings of crazy people actually reveal truth. Santorum, for once, has stumbled upon the truth and his words deserve further discussion.

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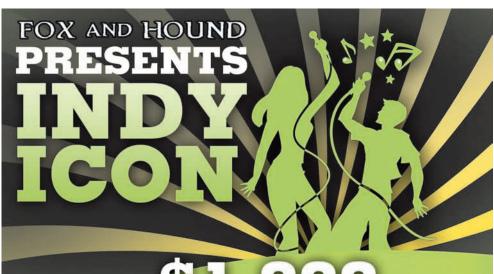
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## HOPPE

# **Townships' time to go**Daniels has it right

BY DAVID HOPPE **DHOPPE@NUVO.NET** 

et's take a vote: All those in favor of creating a government office where the officials run mostly unopposed, are free to hire family members, can decide on their own whether they want to spend the tax dollars they receive, and don't even have to list an office number in the phone book - raise your hands.

Hello?

Anybody there?

My guess is most of us would consider this proposition ludicrous, if not downright crazy. But it's a reality in Indiana. We call it township government.

Here, at last, is something Gov. Mitch

Daniels and I can whole-heartedly agree on. Weird, I know, but there you have it.

Daniels was among the speakers last week at a gathering called "Policy Over Politics: A Forum on Township Reform" at the Indiana History Center. The room was full of politicians of both parties, business leaders and concerned citizens. It was really kind of extraordinary. Here was a group of people, representing about as wide a variety of political and social philosophies as you'll find in

Indiana, all of whom were interested in trying

to fix a real problem.

That problem is township government. We've had townships in Indiana as long as we've been a state (since 1816, in case you're wondering). When Indiana was first formed, its population was small and far-flung. Townships were created to provide people with a connection to a government they could reach within a day's ride on horseback.

Time, of course, has passed since then. Today, many more Hoosiers live in urban areas than in the countryside. New forms of state, local and county government have arisen in order to address the changing character of Indiana life.

The trouble is that while new forms of government have been added, old ones, like townships, have been allowed to hang on, claiming tax dollars and operating pretty much under the public radar. Can you name your elected township official? Do you even remember voting for him or her? I don't, either.

The Indianapolis Star has been undertaking some useful research regarding township government. At the end of 2009, combined township cash balances equaled \$294 million, up from \$207 million in 2007. In a sample of almost 500 townships, 226 finished 2009 with cash balances at least

two times what they spent that year.

And here's the kicker: the primary purpose of township government is what we in Indiana quaintly call "poor relief," providing emergency financial support to people in need. While the townships' cash balances were going up between 2007 and 2009, the number of people they were helping dropped, from 350,266 to 258,283.

What's wrong with this picture? In 2008, the country experienced the worst financial crash since the Great Depression. Hoosier unemployment spiked and has yet to recover. More people in Indiana are out of work, unable to make house payments, pay their heating bills or put food on the table than at any time in recent memory. But the townships, supposed dispensers of "poor relief," have millions socked away.

For what?

Money going

to townships

to put more

buses on our

our parks and

pay for a few

more cops.

could be helping

streets, improve

Well, for starters, here in Center Township, the township government apparently owns four buildings. Louis Mahern, another speaker at last week's forum, and a former member of the bipartisan Kernan-Shepard Commission – which, among other things, recommended

abolishing township government – told the History Center audience that two years ago Center Township spent \$400,000 on utilities for those four buildings. Mahern added that he could only speak in terms of two years ago because Center Township has not reported its expenditures since.

Why Center Township should own four buildings is a question in itself. But, as Mahern pointed out, what makes this situation really egregious is the fact that Center and other townships are hoarding tax dollars and spending them with little or no accountability at the very moment vital public ser-

vices, like our libraries, are having to lay off workers, cut hours and contemplate closing branches due to budget shortfalls brought on by property tax caps.

Did I mention that township governments get their money from property taxes?

Money going to townships could be helping to put more buses on our streets, improve our parks and pay for a few more cops. As for folks in need, Patti O'Callaghan, a spokesperson for the Indiana Coalition for Human Services, told *The Star* that counties are in the best position to help. "That way people know where to go for assistance and rules would be more standardized." Right now, in Marion County alone, there are nine different sets of township guidelines for providing help to the needy.

The township system is democracy at its most dysfunctional. It serves itself above all and, in the process, feeds the disillusionment so many people have with government of any kind. But fixing this situation will be hard. You can help by calling or emailing your state legislator. Go to www.in.gov/legislative to find out who your legislator is and how best to make contact.

The township system has passed its sell-by date. Mitch Daniels is right about that - and it doesn't give me heartburn to say it. ■

## **GADFLY** by Wayne Bertsch



## **HAIKU NEWS**

tea party effort to unseat Richard Lugar is a mere tempest

**Greenland capital** sees warmest temps ever — I would say we are Nuuked!

Olbermann exit abrupt; some conjecture that the die was comcast

money management giant hires Bayh 'cause you know Evan Bayh knows dough

**GOP** begins courageous quest to support insurance giants

> will Lieberman leave congress a Republican Demo or suck-up?

I find it almost remarkable Santorum might almost be pres

sodium, sugar reduced at Wal-Mart, but their goods will still be crap

> Verizon wants to challenge the FCC to limit scope of Skype

Australian flood impact to last long past your interest level



## **GOT ME ALL** TWITTERED!

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## THUMBSUP **THUMBSDOWN**

## A WEEKEND OF VIOLENCE

A traffic stop Sunday morning left IMPD officer David Moore in critical condition at Wishard Memorial Hospital after Officer Moore, 29, pulled over Thomas Hardy under stolen vehicle suspicions. Moore was then shot four times, twice in the face. Moore's shooting caps a weekend of gun violence, in which two teens were also shot Saturday night near Circle Centre Mall. Mayor Ballard postponed his State of the City address to deal with the fallout, but we think he missed an opportunity to demonstrate some leadership. Anyone mention to him it's an election year?



#### **MAKING ECO EASY**

Last week, the Indiana Recycling Coalition announced it had received a grant totalling nearly \$125,000 from the Alcoa Foundation, which will support a statewide public recycling initiative. Alcoa's funding will primarily be used to place recycling bins in the city's public spaces and facilities, including parks and stadiums. The program starts just in time for Super Bowl 2012, and host committee members hope that the program will encourage recycling during the game. It's a step in the right direction, especially since we doubt improperly disposed cans would be a big concern for game-day visitors otherwise.

## RISE IN SUICIDAL THOUGHTS

In light of several high-profile teenage suicides in Indiana over the last year, a statistic released by the Centers for Disease Control and Prevention should come as no surprise. According to the CDC, Indiana teens are more likely to have suicidal thoughts than those elsewhere in the country. Roughly 17.2 percent of Hoosier teenagers admitted to having thoughts of killing themselves, compared to a national average of 13.8 percent. Some recent incidents have some wondering if bullying is to blame, but the exact causes of the trend, especially within the state, remain unclear.

## **CHARTER FOR CHALLENGED KIDS**

Vaunting it as a beacon of hope amid Indiana's dire educational straits, Mayor Ballard has just approved a charter school for students with severe disabilities. If the City-County Council follows suit, Damar Charter Academy will open its doors this fall to 150 kids, grades K-12, with challenges ranging from behavioral and cognitive to developmental. The school will function under its own curriculum and administration as long as it meets set academic standards. The jury may be out with regard to the state's broader charter school push (see p. 8) but this clearly represents charter schooling at its best.

## THOUGHT BITE

Male Sinus Doctor: A man for all sneezons.





## news

## **Chartering** the future

Indiana Republicans move ahead on education reform

> BY ROB BURGESS EDITORS@NUVO.NET

oming fresh off widespread victories that gave Indiana Republicans control of both chambers of the Statehouse, GOP leaders have pledged to push several bold initiatives that could change the face of Indiana's public education system for decades to come.

During his State of the State address on Jan. 11, Gov. Mitch Daniels stressed his belief in both public charter school expansion and in allowing parents to use state funds to send their children to private schools.

The Daniels administration has also pushed a merit-based pay system that would subject public school teachers to various forms of evaluation throughout the year and withhold pay raises for underperforming teachers.

Both measures are part of bills that have been introduced in the Indiana General Assembly for this legislative session, which ends in April.

Superintendent of **Public Instruction** Dr. Tony Bennett, also a Republican, said that the use of private sector principles like these to drive student performance was perfectly reasonable.

"There are business practices in education," he said. "Paying people and health benefits are business practices

in education... To say education isn't a business is an absolute fallacy.'

But many of the state's teachers have given decidedly more mixed reviews to the GOP's proposals for education reform. Some have said they feel victimized by the proposed changes.

Nate Schnellenberger, president of the Indiana State Teachers Association, a teachers union, said comparing learning to the construction of saleable product was completely backwards.

"All of this is about privatization and the eventual dismantling of the public school system," he said. "It's not building cars or chairs. It's entirely different."

'Sarah," a certified IPS teacher who asked to have her last name withheld for fear it might jeopardize her job, agreed. "It feels like when you hear Dr. Bennett talk

about teachers, it sounds like he's out to get them," she said.

Ideas like charter school expansion and merit-based pay are nothing new – and Republican fondness for them has hardly been a secret over the years. The difference now is that those proposals are likely to see clear sailing through a Republicandominated General Assembly.

Republican House Speaker Brian Bosma (R-Indianapolis), an active supporter of such measures, said he believed in the selfregulating power of the invisible hand of the free market.

"Merit-based pay and school choice are among our top priorities," he said. He added that giving a choice to parents who couldn't otherwise afford it would empower parents to give underperforming schools a run for the money. "Competition raises everyone up."

But Sarah and many teachers like her aren't so sure. "It's placing blame," she said. "No one who goes into teaching does it because they want to make lots of money... It's so far away from what is best for the students."

## School choice

"All of this is about

of the public school

system."

privatization and the

eventual dismantling

Nate Schnellenberger, president,

Indiana State Teachers Association

Alternatives for parents unsatisfied with their children's schools have already begun moving forward in the Republicancontrolled Statehouse. On Jan. 24, a House bill sponsored by Speaker Bosma that would, among other things, allow charter

schools to share in state transportation funds (HB 1002), passed committee by a vote of 8 to 5.

HB 1002 is just one of several bills devoted to charter school expansion, including a Senate bill that would grant charter schools access to unused, closed, or unoccupied school buildings (SB 446)

and a House bill that would give parents the power, by way of petition, to close a public school; reorganize it as a charter; or compel the school system to foot the bill for student transfer to another school - including private school — after successive years of school underperformance (HB 1250).

Schnellenberger said public schools were placed at an unfair advantage in this kind of competitive environment because they were held to strict standards that charter and private schools didn't necessarily endure.

"They may take (students), but they don't have to keep them," he said, referring to private and charter schools. Public schools, by contrast, aren't allowed to turn

"Charter schools don't have the same accountability, nor do private schools,' Schnellenberger said. He added that he





Left, Gov. Mitch Daniels delivers his State of the State address while House Speaker Brian Bosma (R-Indianapolis) looks on. Right, Superintendent of Public Instruction, Dr. Tony Bennett, says private sector principles can improve school performance.

feared the unfair competition would mean lost resources for public schools.

Chad Taylor, a teacher for six years, is a middle school science instructor at Indianapolis Lighthouse Charter School. But he has also taught first, fourth and fifth grades in IPS schools. He said he thought problems would remain, even with greater competition.

"Why would you encourage kids to move schools without fixing the broken school they left?" he said. "Letting people choose schools is like putting a Band-Aid on a broken leg."

School choice wasn't the real issue, he

"The issue is (a school) administration that does not push their teachers to use proven best practices of teaching," he said. 'Charter schools are able to put things in place that encourage teachers and students to perform at a higher level than in traditional public schools.'

## Merit-based pay

In the business world, if employees fail to produce at the levels expected by their company, they must either improve their output or face the pink slip.

The first bill on the Senate's docket this season (SB 1) would make that the statewide model for education, as well.

Schnellenberger said the Republicans' insistence on a business-style approach to education was ineffective due to the collaborative nature of instruction.

"It's nearly impossible to identify one teacher being superior to another," he said. "Teaching is by nature a communal effect... We'd be much more supportive of a system that rewarded an entire school community.'

Schnellenberger said that ineffective teachers were given due process under the current system, and that failure to remove them was the fault of administrators who weren't doing their jobs.

"Teachers are removed every year because of poor performance," he said.

"The governor would like to paint a picture that it's impossible to remove them from the classroom. It's not true."

But Superintendent Bennett said he strongly disagreed with the status quo as it pertained to teacher evaluation.

"That's a great argument to make if you want to do nothing," he said. "It is far too complicated to remove incompetent teachers.

Bethany Cottom, an IPS teacher at Thomas D. Gregg Elementary and Cold Spring School, said she was alarmed by the use of student performance as a metric for teacher effectiveness.

"Because I teach music, I'm scared and intimidated," she said. "I don't think it's really planned out because people who teach art, music, special ed. and other fields, how do you measure that?'

Bennett emphasized it would be up to local school corporations to determine the particulars of how they would grade those who grade the state's children.

"Indiana is really taking the national lead in this discussion," he said. "The state will very simply be creating guidelines and guardrails.'

Along those lines, Chad Taylor said student performance should be one of many criteria on which teachers are judged.

"I believe a percentage of the salary should be based on seniority like many current business models," he said. "The remaining percentage of the salary should be tied to performance... If teachers work harder in order to earn more money, then students should learn more."

But Cottom argued that the use of standardized testing to determine teachers' fates was wrongheaded because students can have different aptitudes.

Because I teach in IPS, I see children in certain socioeconomic backgrounds who have different challenges," she said. "One school I teach at is more urban, and it's like night and day.■

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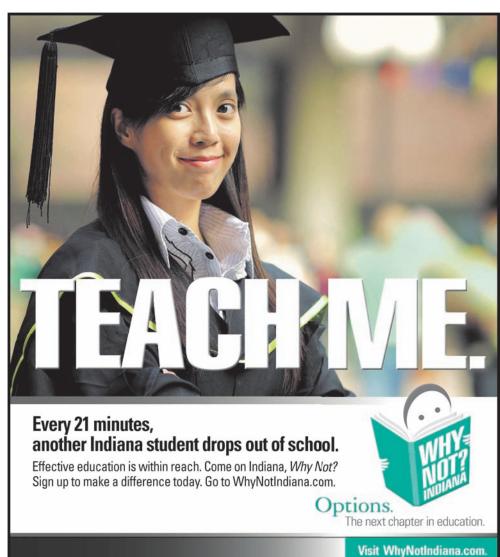
Perhaps you can help us! The Indiana University Medical **Center Mood Disorders Clinic is** searching for people between the ages of 18-60 with bipolar disorder or mood swings to participate in a clinical trial. Qualified participants will receive medical and psychiatric exams at no cost. The study consists of questionnaires and a brain scan (MRI). At that time participants have the option to continue on for further treatments with medication. Risks associated with the study will be disclosed prior to study initiation.

For more information, call (317) 278-3311.



Please leave your name and a phone number at which you can easily be reached.

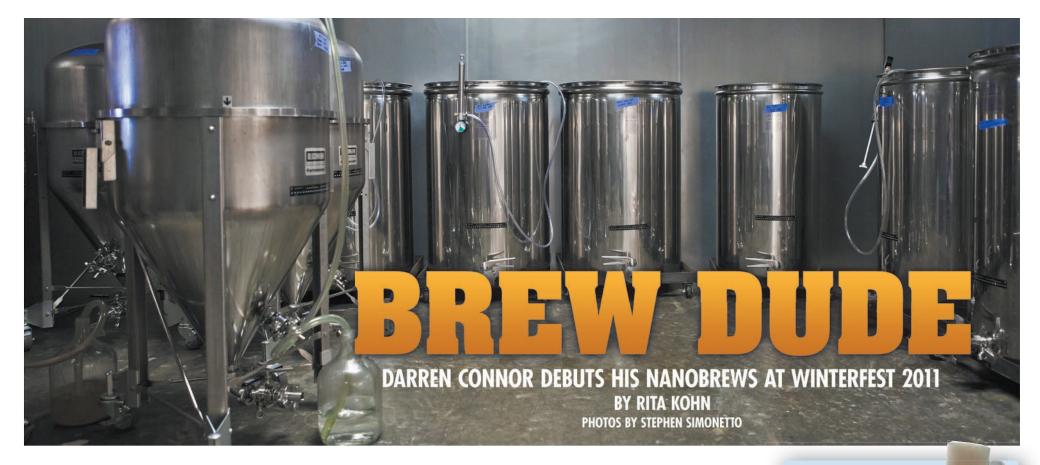








1810 BROAD RIPPLE AVE. • PHONE: 317-257-5661



f you call Bier Brewery on a Monday, Tuesday or Wednesday and there's no answer, don't worry; Darren Connor is busy brewing the weekly line-up of eight batches at his newly opened nanobrewery. When NUVO visited, he was super busy brewing for Bier's debut at this Saturday's Winterfest.

Connor's concept of nanobrewing fits with his number one priority. "Quality is the utmost of importance, not only defined by the ingredients used, but more importantly, by the process itself. We have no problem putting in a 14-hour day to make sure the quality of beer we produce is freaking awesome, and that's best achieved brewing in small batches."

Connor, along with assistant brewer Ben Starrett, brews roughly eight 40-gallon batches of something new every week. Connor points out that "Bier Brewery is not bound by a regular line-up of house beers. We like weekly tappings and when it's gone, it's gone. You may not get a choice of all the styles by Sunday." The regulars who have been coming since Bier Brewery's Nov. 24 "soft" opening, begin arriving promptly at 3 p.m. on Thursday. And they're carrying the uncharacteristic clear glass growlers.

"For quality control," explains Connor.
"With clear glass you can see if the growler is perfectly clean. With brown glass, you think it's clean, so if you can't see it isn't, you fill it and the beer gets infected."

Customers are generally expected to sanitize growlers prior to bringing them back for refills.

Cleanliness is the mantra for all brewers. Connor says he's persnickety when it comes to freshness. "There are so many variables that go into making beer. All these variables must come together in order for the beer to be the very best."

He wants his customers to drink his freshly brewed beer within a day or two of purchase. "Brown bottles are supposed to keep beer fresh for several days but there is a chance of loss of taste quality with opening and closing the cap."

Water is another aspect of Connor's system of quality control against contaminants. He explains, "Reverse Osmosis water is just one of the tools in our arsenal. Each Bier brew has its own unique water profile that starts with tested and certified contaminant-free water."

## Ambiance is part of "good taste"

Connor's second priority is to be walk-in customer-based. "We're not supplying restaurants and bars. We call the tasting room our brewery's community room and we're making it welcoming and attractive. We're building camaraderie with a space that welcomes conversation while tasting at the bar or sitting around our tables, or walking around looking at art."

This is where Connor's father, Jerry,

Jerry Connor is as handy with building tools as Darren is with beer ingredients. With the help of friends, but mostly on his own, Jerry transformed a former industrial

# WINTERFEST 2011

A winter beer festival featuring unlimited 2oz. samples of 150+ beers from more than 50 breweries from across the country.

WHERE: Agriculture/Horticulture Building, Indiana State Fairgrounds, 1202 E. 38th St., Indianapolis

WHEN: Sat., Jan. 29, 3 - 7 p.m. (VIP ticket holders get in at 2 p.m.)

TICKETS: \$35; includes a commemorative plastic tasting glass and a printed program. Purchase online; tickets CAN NOT be purchased at the door. \$3 admission fee to enter ISF; parking is free.

MORE: http://www.brewersofindianaguild.com/festival.html

**NOTE:** Designated drivers must be 21 years of age to enter with VIP or regular guests. DD can purchase tickets for \$10 advance online or at gate.

**ACTIVITIES INCLUDE:** Indiana craft brewers sharing their winter specials, homebrew clubs inviting questions about homebrewing, and vendors and organizations offering information about the craft industry.

Pre-Winterfest event at Binkley's Kitchen and Bar, 5902 N. College Ave., Jan. 28, 6 - 9 p.m. Binkley's Kitchen and Bar and World Class Beverages are teaming up to tap some of Dogfish Head's more "off-centered" beers, including 90 Minute IPA, Pangaea, Theobroma and Palo Santo Marron. For more, call 317-722-8888.

Winterfest 2011 is presented by the World Class Beverages. Co-sponsors include Crown Liquors, NUVO, WTTS, Brewers Supply Group and Briess, with Hoosier Beer Geek serving to organize this event for craft-beer enthusiasts, 21+. Proceeds benefit Joy's House Care & Community for Adults, a charity providing care for adults living with physical and mental challenges, and respite for their caregivers.

Visitors can take advantage of IndyGo's Saturday routes that stop along 38th St. in front of the Fairgrounds: Route 4 (Ft. Harrison) and Route 39 (E. 38th St.). Also, Route 17 will drop you off on College Ave. which is a short 3-block walk from the fairgrounds and connects to downtown Indianapolis and Broad Ripple. See: www.IndyGo.net.



Darren Connor cradles the current week's batch. Right, a chalkboard signals the selections; they call



space into a comfortable, rustic ambiance with a 12' x 12' bar made from lumber that was "salvaged out of an old barn from our sister's property." The track lighting ensures an attractive gallery space.

And while it's Jerry's humor showing through on naming the men's restroom "Stouts" and the women's "Blondes," it's his son's playfulness that invites us to bring our fourlegged friends. Darren states: "We are dog-friendly, so if your best buddy is a good buddy, then bring him/her in to play with our Meet'n Greet Chairman, Obie 1 Kanobie. We have plenty of treats for our furry friends."

Serving people food is not part of Bier Brewery's current operation. They happily promote neighborhood carryout businesses for Bier customers to pick up on the way home.

The Brew Board, smartly decorated by homebrewer Sean Tucker, attracts a customer to taste a preferred style. But Jerry, who is at home behind the bar, prompts the customer to try another style.

"I like to expand horizons," explains Jerry, whose career in wine and spirits preceded his current day job in the recreational vehicle industry.

## Growing with demand

Ever the patriarch, Jerry is cautious about the business plan. "As demand increases, we'll increase capacity. Six hundred growlers filled per week would put us at capacity now. We've learned from Dave and Clay [Sun King Brewing Company], and want to be part of their commitment to growing the community of craft beer along with all the other breweries."

He adds, "We're committed to growing our neighborhood and we plan to use local products in our brews."

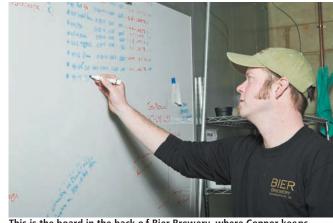
Darren, at age 33, made the leap from homebrewing to professional brewing after a lot of planning and with the blessings of his former boss, Anita Johnson, whose Great Fermentations homebrew supply shop is just three doors west of Bier Brewery.

Craft beer is a way of life for Darren, who acknowledges that he's doing what almost every homebrewer dreams about by opening a professional brewery. But, he reminds us, he paid his dues while dreaming. "I was with Great Fermentations for ten years. And before that as a student at IU, for three years I worked at Bloomington Brewing Company with Floyd [Rosenbaum].'

Nevertheless, Darren remains close to his homebrewing

Homebrewing buddies come in to help out; for example, Trevor Lee was there the day NUVO stopped by. And for Darren, a highpoint is bringing his first Pro-Am brew to Winterfest: homebrewer Sean Tucker's Problem Child IPA, the long-awaited big and flavorful 2006 Beer Geek Challenge winner.

We are excited to be one of the newest breweries in Indiana," adds Darren. "We are committed to the highest quality and best tasting beer in Indianapolis. Our small size allows Bier Brewery to have the utmost control ower the many different variables that go into brewing a batch of beer that is fresh every week to fill the 500 growlers; our customers are taking home.'



This is the board in the back of Bier Brewery, where Connor keeps track of all his batches.

#### **BIER BREWERY**

5133 E. 65th St. (between Allisonville Rd. and Binford Blvd. on the south side of 65th St.) Indianapolis, IN 46220 317-253-BIER (2437) Twitter: @thebierbrewery

Mon.-Wed.: Closed for Bier production Thurs.: 3 p.m. - 7 p.m.

**Fri.:** 3 p.m. - 7 p.m **Sat.:** 1 p.m. - 7 p.m. Sun.: Noon - 4 p.m.

# FLATE 12 BIERWERKS INDIANAPOUS



## **FLAT 12 BIERWERKS**

414 N. Dorman 317-635-BEER (2337) www.flat12.me Twitter: @flat12bierwerks

**HOURS: Thurs.** 4 - 6 p.m. Fri. 2 - 8 p.m. Sat. Noon - 6 p.m. Sun. Noon - 3 p.m.

Growlers are \$12 initial purchase; refills are \$8.



Rob Caputo, head of brewery operations and co-founder, talks about Flat 12 Bierwerks, which opened in Indianapolis' Holy Cross neighborhood on Dec. 30.

**NUVO:** What propelled your interest in brewing beer?

**CAPUTO**: My roots in Michigan got me started drinking craft beer. As this passion evolved I thought about opening a brewery. A year ago I connected with my two partners Sean O'Connor, company president, and Steve Hershberger, who is directing the marketing side of the business.

**NUVO:** What makes your brewery distinctive?

CAPUTO: We took a building many considered an eyesore and returned the inside front to its original state - exposed cedar and brick. Inside and out we tapped into a retro/industrial theme tied to Indianapolis' brewing past. We're planning an urban farm/garden focusing on herbs,

hops, etc. for some of our beers, and to give to neighbors and homebrewers. We'll have local indigenous plants as part of the farm and our landscaping.

**NUVO:** Tell us more about the beer.

**CAPUTO**: Our focus currently is on our standard lineup of four beers, two of which are a bit aggressive but maintaining balance no matter what style or hybrid style, including outside of the box and seasonal beers we will be rolling out over the course of the year.

House beers for tasting and purchase in growlers are Upside Down Blonde, a hybrid pilsner/ wheat; American Amber hopped at the top end of the style; Pogue's Run Porter, the most popular, drawing out closet porter drinkers; and Half Cycle IPA, aggressively dry-hopped.

We are brewing for the craft-beer lover. As a person passionate about craft beer, I can partially say I am brewing for myself, but

in reality it's about offering a wide variety of beers that hopefully cater, on some level, to what the local craft beer drinker is looking to drink. We can't be all things to all people, so I expect some folks to not enjoy our take on a particular style. Having said that, hopefully something in our current or future lineup will find that sweet spot and they will regularly drink something from Flat 12.

**NUVO:** How are you connecting with your community?

CAPUTO: We're focusing on industry growth in Indiana for the state to become a craft-beer destination. We want to support other Indiana brewers inside the tasting room, and we will be active with the Brewers of Indiana Guild with a presence at events and festivals. Also, spent grain is currently going to Lone Pine Farm, which supplies Moody's Butcher Shop locally.

# PEOPLE'S BREWING COMPANY WANTED



Brett Vander Plaats (co-founder) and Chris Johnson (co-founder and brewmaster) pose at their Lafayette operation.

## PEOPLE'S BREWING COMPANY AND TAPROOM

2006 N. 9th St. Lafayette, IN 47904 765-714-2777 www.peoplesbrew.com www.facebook.com/peoplesbrew **TAPROOM HOURS:** Wed. - Fri. 2 - 8 p.m. Sat. - Sun. Noon - 8 p.m. Chris Johnson, co-founder and brewer, talks about People's Brewing Company and Taproom, which opened on Dec. 31, 2009 in downtown Lafayette.

**NUVO:** What propelled your interest in brewing beer?

JOHNSON: In the late 1990s, I started homebrewing while attending Purdue University and spent a lot of time at the Lafayette Brewing Company. In 2000, I started with LBC as brewery assistant, cleaning kegs, scrubbing floors, anything they needed me to do, and working under brewer Doug Ellenberger and owner Greg Emig. When Doug moved to Full Sail Brewing in Hood River, Ore., I became head brewer until May 2008, when I started planning People's Brewing Company with partner Brett VanderPlaats.

**NUVO:** What makes your brewery distinctive?

**JOHNSON**: We renovated a 1950 shipping and receiving building. We have a very industrial feel here at the brewery with a very comfortable taproom over looking our brewhouse and bottling operations.

Our beers are traditionally brewed, but not always traditionally crafted. I like to take styles and combine them or give them a twist. Aberrant Amber doesn't qualify as a traditional amber style, it's more of an English ESB, but brewed with American malts and hops to give it a distinctive character. We are expanding the customer's idea of style and quality of hand crafted ales and lagers. If Nick Floyd hadn't already coined the phrase, I would say our beers "aren't normal."

**NUVO:** Tell us more about the beer.

JOHNSON: Our flagship/house brews include People's Pilsner, Aberrant Amber, Mound Builder IPA, and Mr. Brown Imperial Brown Ale. We brew a continuously growing lineup of seasonal/ specialty. We are letting people know craft beer exists in places that don't usually stock craft beer

including Applebee's, Grindstone Charley's, Spaggedies.

**NUVO:** How are you connecting with your community?

JOHNSON: We help local organizations with their causes, including Pints for the People drives, donating a dollar to local charities or organizations for every pint sold. We always hang local fliers and post events.

We source from local companies whenever possible. People's tap handles are made by Clay Critters, a family-owned local magnet company. Our merchandise comes from small local companies.

We donate our trub (proteins, hop matter, etc.) to Purdue University's sustainable farm, trade spent grains with a local farmer, recycle, treat our waste water before releasing it to the city sewer, recapture water that's usable for cleaning to keep our water usage as low as possible. We're always looking for ways to better our systems.

# BIG WOODS NASHWILE



Tim O'Bryan (brewer) and John Middleton (assistant brewer) at Nashville's Big Woods Brewing Co.

## **BIG WOODS BREWING CO.**

60 Molly's Ln. Nashville, IN 47448 812-988-6000 www.bigwoodsbeer.com

Mon.-Thurs. 11:30 a.m. - 9 p.m. Fri.-Sat. 11:30 a.m. - 10 p.m. Sun. 11:30 a.m. - 'til slow

Refill your growler and get 20% off pizza and wing orders .



Jeff McCabe talks about Big Woods Brewing Co., a Brown County brewpub, which opened Nov. 11, 2009.

**NUVO:** What propelled your interest in brewing beer?

MCCABE: We are craft-beer lovers who opened our brewery because there was a need for one in our hometown. The partners are: Tim O'Bryan, brewer; Jeff McCabe, visionary; and Ed Ryan, strategist. Our chef is Emily Stone and our "out front" manager is Flo Ryan.

**NUVO:** What makes your brewery distinctive?

MCCABE: The "Woods Abide" vision is distinctive and is reflected in our unique timberframe brewhouse and logo. We have expanded twice in the first year to accommodate demand.

We fabricate much of our equipment here in Brown County. Our timberframe brewhouse was constructed by local craftsmen and artists. Our hand-thrown beer mugs are done by local potters. In our beer, we use Indiana honey.

**NUVO:** Tell us more about the

MCCABE: We brew drinkable beer, with a focus on great session beers that appeal to a wide variety of palettes and sophistication. Busted Knuckle Ale, a hybrid, is one of the fastestselling beers at the Tomlinson



Taproom. Tim's Big Woods Stout is what stout lovers hope for. Hare Trigger IPA is our second-fastest selling beer, with a hops profile that appeals to IPA lovers, but doesn't leave behind the casual quaffer. We always have seven beers on tap.

**NUVO:** How are you connecting with your community?

MCCABE: We won the Indiana Main Street Business of the Year award in 2010, largely because of the positive impact we have had on our community, social and economic.

We recycle everything, including our spent grain, used to make plant food.

Editors note: Here is a line-up of some great Indianapolis breweries for your craft-beer adventures. At press time, we learned most if not all of these brewers will be featured at Winterfest 2011.

**Barley Island Brewing Company** 

Founded in 1999 in a 19th-century livery and stable that became a depository for liquor during Prohibition, and a beer warehouse after Repeal, Barley Island has appropriately gained notice as "party central" for historic Noblesville, though it calls itself "Home of the Fifth Basic Food Group." In 2009, owner Jeff Eaton expanded operations to Broad Ripple where special brews from other breweries are introduced during monthly tappings and are available alongside house brews. When long time brewmaster Jon Lang co-founded Triton Brewing, Mike Hess stepped in to continue making brews named for legendary Hamilton County characters and events. www.barleyisland.com, 639 Conner St., Noblesville, 317-770-5280

#### **Barley Island Restaurant & Brewhouse**

701 Broad Ripple Ave., 317-257-5600

**Bloomington Brewing Company** 

Founded in 1994 as the first microbrewery in Southern Indiana, Bloomington Brewing Company joined Lennie's Restaurant, which introduced gourmet pizza to Indiana in 1989. With its brewing operation in plain sight behind the cozy bar and tables, BBC joined Lafayette Brewing Company to introduce the concept of quality over quantity for beer in college towns. With sustainability as their business model, brewmaster Floyd Rosenbaum has been nurturing hops plants for use in BBC brews. With their 1000th brew, BBC is expanding capacity for statewide distribution with brewster Eileen Martin and a support staff brewing at a new facility. www.bbcbloomington.com, 1795 E. 10th St., Bloomington, 812-323-2112

**Broad Ripple Brewpub** 

Founded in 1990 by John Hill as the first Indiana brewpub, Broad Ripple Brewpub celebrated its 20th anniversary throughout 2010 with a weekly team quiz, inspired by the pub's British roots, and with retrospective brewings by Kevin Matalucci. BRBP's English-pub ambience belies the building's former life as an automotive shop. Referred to as "the best neighbor anyone can have," BRBP opens its adjacent parking space to dog festivals, farmers' markets and anything anyone wants for the good of community. BRBP remains a homebrewer's haven and a founding force for the State Fair Brewers' Cup Competition and Brewers Guild of Indiana beer festivals. www.broadripplebrewpub.com, 840

**Brugge Brasserie** 

E. 65th St., 253-2739

Founded in 2005 by Ted Miller, Brugge introduced Indiana to Belgium beer and changed the landscape of the state's craft-beer industry. With distinctive holes in the middle of its tables to hold paper cones of pommes frites, outdoor seating and an expansion to the upper-level party room, Brugge has become a noted destination by the sheer force of Miller's persona writ large. The Brugge brand grows from Ted's derring-do, including revamping the Terre Haute facility that produced the world famous Champagne Velvet brand as a modern brewery to grow Indiana's craft-beer capacity. www.bruggebrasserie.com, 1011a E. Westfield Blvd., 317-255-0978

**Lafayette Brewing Company** 

Founded in 1993, Lafayette Brewing Company is the first brewpub to have only one entrance. Up 'til then, Indiana law required two doors: one for the restaurant, another for the brewery. Founding brewer Greg Emig turned the former furniture store into a depository of unique beer memorabilia and opened the upstairs for community events, including the Friends of Bob music series and Winter Warmer, which benefits local agencies and supports a Purdue scholarship. Emig, who trained under John Hill and in turn trained Ted Miller, annually brews 19th-centurystyle at the Feast of the Hunters' Moon. www.lafayettebrewingco.com, 622 Main St., Lafayette, 765-742-2591

**Oaken Barrel Brewing Company** 

Oaken Barrel Brewing Company's founding in 1994 has its impetus from Broad Ripple Brewpub during Ted Miller's tenure as brewmaster. Oaken Barrel is equally connected with the Indiana Brewing Company's historic legacy, which includes the family of Kurt Vonnegut. Making OB a destination place is its exhibition of late 19th- early 20th-century posters and bottle labels. Owner Kwang Casey proudly presides over all this notoriety in a former day care facility where brewmaster Mark Havens heads a team of assistant brewers and interacts on a weekly basis with The Bucket Brigade – members of the lauded MECA Homebrew Club. www.oakenbarrel.com, 50 N. Airport Dr., Greenwood, 317-887-2287

**Ram Restaurant and Brewery** 

The Ram opened downtown in 1996 and in Fishers in 2005, but unlike Rock Bottom, both locations are supplied by the: downtown brewing operation. Thus, you'll find the same beer but a different cuisine. Brewmaster Andrew Castner follows in the footsteps of his recent predecessors. Jon Simmons and Dave Colt, creating daring flavor profiles to grow the palates not only of loyal local customers but also of visitors to Indianapolis who stop at The Ram as a familiar location from their home base and other travel destinations. Approaching its 40th corporate anniversary, The Ram's presence in Indiana will be rolling out a series of festive events. www.theram.com/indianapolisdowntown, 140 S. Illinois St., 317-955-9900

Ram Restaurant & Brewhouse www.theram.com/indianapolisfishers, 12750 Parkside Dr., Fishers, 317-596-0079

#### **Rock Bottom Restaurant and Brewery**

Since opening in downtown Indianapolis in 1996 and in College Park in 2005, Rock Bottom has been showing how a chain can provide distinctive brews. They may be the same style, but you'll find different sets of flavor profiles emanating from the art and craft of brewmaster Jerry Sutherlin at 10 W. Washington and brewmaster Liz Laughlin at 2801 Lake Circle Dr. Each has a following, but there is a core of craft lovers visiting both locations who can expound on the merits of each. Downtown's historic connection with firefighters makes it an annual destination place. College Park is creating its niche. www.rockbottom.com/indianapolisdowntown, 10 W. Washington St., 317-681-8180 www.rockbottom.com/indianapoliscollegepark, 2801 Lake Circle Dr.,

## Scotty's Thr3e Wise Men Brewing Company

317-471-8840

With its Jan. 17 opening, the newest

Scotty's location brings brewmaster Omar Castrellon to this Broad Ripple sports bar from his former home at the now-closed Alcatraz, where he was founding brewer at the first downtown brewpub. Castrellon brews a distinctive line-up for all Scotty's sites to serve on tap and for carryout in growlers. The décor features picnic tables, a huge bar, a wall cooler with other craft beer for sale, and viewing access to the brewing operation as well as large screen televisions. Everything about the location is expansive and open, including Castrellon's brews. (See pg. 22 for a feature) www.thr3ewisemen.com, 1021 Broad Ripple Ave., 317-255-0978

**Sun King Brewing Company** 

Since opening in 2009 just south of Easley Winery, founding brewers Clay Robinson and Dave Colt have introduced a new generation of bar-hoppers and diners to craft beer. They've also managed to bring their canned beers to Indianapolis' Victory Field. But Sun King Brewing Company equally prevails at arts venues including the Athenaeum, Fringe and Indiana Repertory theaters. Building on their dynamic-duo reputation as award-winning brewers at The Ram downtown, Robinson and Colt

have created a resounding buzz for beer with myriad flavor profiles. Their tastings on-site draw attention to the historic Cole Noble neighborhood. www.sunkingbrewery.com, 135 N. College Ave., 317-602-3702

**Upland Brewing Company** 

Founded in 1998, Upland Brewing Company pushes the "green" envelope throughout its operation, finding ways to grow while leaving the smallest footprint. Upland strives to connect with its geographic location and to be involved with regional philanthropy, especially to preserve natural resources and support the Exotic Feline Rescue Center. In 2006, brewmaster Caleb Stanton developed Upland's first Lambics, using fruits from local Huber Orchards. Their release in 2007 garnered national attention and moved their beer to expanding markets through the bottling operation and most recently their pet-friendly Indianapolis Tasting Room in SOBR (South of Broad Ripple). www.uplandbeer.com, 350 W. 11th

St., Bloomington, 812-336-2337

**Upland Tasting Room** 4842 N. College Ave., 317-602-3931



## ITERFEST GOERS

As you visit the different tasting stations, talk with brewers to broaden your horizons past the bare essentials below:

- Beer has 4 main ingredients: water, malt, hops, veast.
- Yeast is what turns water with malt into beer. Hops provide bittering balance for malt's natural sweetness. Malt is made by roasting barley or wheat.
- Alcohol content is reported by percentage. The higher the number, the higher the alcohol.
- Beers are made as ales or lagers, or as hybrids of ale and lager, or as specialty brews. Ales represent the origin of beer dating to Mesopotamia. We speak of ales as having been "discovered." Lagers, on the other hand, were "invented" about mid-19th century. Hybrids may utilize a mix of ale and lager yeasts and methods of fermentation. Specialties are crafted with additional ingredients such as fruits and flavorings.
- Beers are approached in terms of the senses: sight, smell, taste, touch.
- What's the hue? Is there a head, the frothy foam on top? Is there a pattern of lace left on the glass?

- What's the aroma? Fresh meadow? Caramel? Coffee?
- What's the first taste? Sweet? Bitter? Second, third taste expansions?
- · What's the 'mouthfeel' as the liquid fills your mouth, travels down your throat, touches your shoulders, resonates in your head?
- Craft beer is best described as a gourmet beverage. Craft beer of any style or substyle delivers a variety of taste experiences. That's why those of us who enjoy craft sip and allow the brew to speak to us. We allow ourselves an opportunity to decide if the variety of tastes pleases us. Sometimes it takes a few tastings to make friends with a new style of beer.
- Beer is available to drin k from taps in a brewpub where the beer is crafted and in restaurants, brewhouses, bars, pubs where the beer is delivered in kegs and dispensed on tap. For carryout purchase, beer is bottled and canned.
- Breweries and brewpubs may also fill growlers, jars filled with the brews on tap. How the name came about is up for grabs.

---RK





## MOVIES / DANCE PARTY / COMMUNITY

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## Because Ideas Matter-

Recommended Readings by the College of Liberal Arts and Sciences at Butler University



## The Stonecutter's Aria

Carol Faenzi, Aperto, 2005.

## Reviewed by Judi Morrel

Part history, part memoir, part fiction and infused with local flavor, The Stonecutter's Aria portrays the saga of one Italian-American family, whose descen-

dents settle in Indianapolis in 1924 as part of a flourishing Italian community centered around the Holy Rosary Catholic Church still billing itself today as "the Italian church in Indianapolis" near Fountain Square.

The family patriarch Aristide Giovannoni, born in Carrara, Italy in 1882, was the great-grandfather of the author. Aristide, with his stone carving background (albeit in marble, not limestone) and passionate love of opera, comes to America alone seeking a better life for himself and his family. After plying his tradecraft in many locations around the U.S., Aristide finally manages to scrape up enough money for his mother, his wife and two Italian-born children to join him after World War I.

The harrowing tale of that ocean journey in steerage and subsequent stop at Ellis Island, like many other stories in the book, was passed on to the author by her beloved grandmother, Olga, Aristide's daughter. While the book contains interesting stories of late-19th-century life in northern Italy and poignant stories of immigrant hopes and heartaches in this country, it is more than a collection of stories; it records the spiritual journey of the author, guided by the distant voice of her great-grandfather, as she seeks to record the past before it is gone forever.

—Judi Morrel is Executive Director of the Center for High Achievement and Scholarly Engagement at Butler University.

Go to www.butler.edu/BookReview for more recommendations by the faculty and staff of the College of Liberal Arts and Sciences at Butler University.



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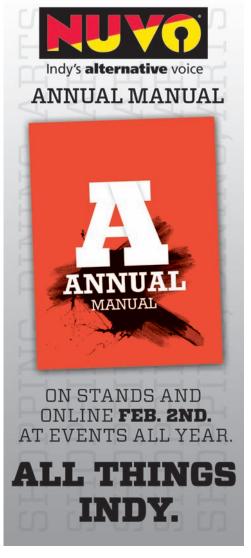
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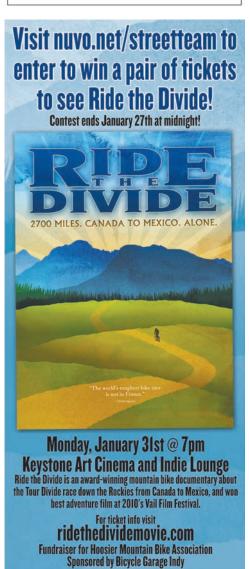
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# go&do









SUBMITTED PHOTOS

Art and Soul 2011's featured artists include Rob White, Donna Edmond and DJ Lobyn Hamilton.

## **27** THURSDAY SPECIAL EVENT

## Art and Soul 2011

Starting Thursday, Jan. 27, is the annual Art & Soul celebration of African-American art and artists — whose work is showcased in the Indianapolis Artsgarden (intersection of Washington and Illinois). The free kick-off event (11:30 a.m.-1:30 p.m.) will feature performances from Billy Wooten Jazz Trio and Kenyettà Dance Company. And if you think that is impressive, you ain't seen nothing yet. Free performances will continue throughout the year. Three new featured artists include jazz saxophonis t Rob White; jazz and standards vocalist Donna Edmond; and visual artist and DJ Lobyn Hamilton (see next week's NUVO for an in-depth story on Lobyn). Each will perform in the Artsgarden in February. For details on more of the many Art & Soul events, visit www.indyarts.org or call (317) 631-3301. ■



SUBMITTED PHOTO

**26** WEDNESDAY COMIC

## **Mecurio returns**

Wall Street lawyer by day, comedian by night. Well, that's how it once was, anyway. Paul Mecurio used to be a Wall Street lawyer who did stand-up at night but left the lawyer biz for a career in standup. Mecurio has worked on "The Daily Show with Jon Stewart," has been featured on Comedy Central on many occasions and now is coming to one of Indy's best comedy clubs, Crackers. If you haven't seen him perform, then you're missing out. Paul Mecurio will be at Crackers in Broad Ripple (6281 N. College Avenue) Jan. 26-29. Tickets range from \$10 to \$20 and can be bought at the Broad Ripple box office, by phone (317) 255-4211 or online at www.crackerscomedy.com where you can also find more information on Mecurio and sample his wit. ■

These are works by Wayne White, currently on exhibit at Herron. At press time, we heard a rumor his free lecture would include puppets and a banjo



**26** WEDNESDAY VISUAL ARTS



## **Wayne White at Herron**

Herron School of Art will present an art lecture by **Wayne White**, whose work is currently on display in the exhibit, Curious and Curiouser, at Herron. See our review section (and web site) to take a gander his whimsical and beautiful oil paintings that showcase three-dimensional words with classic scenery in the background — encased in frames he could have bought at a thrift store. His free lecture will be held in Basile Auditorium of Eskenazi Hall at 5:30 p.m. Guests are encouraged to park in the Sports Complex Garage, and your parking receipts will be validated as a courtesy of The Great Frame Up.

## **27** THURSDAY **ENVIRONMENT**

## **Be-friend the** White River



"All property is riverfront property," is what Friends of White River will say at their next meeting, Jan. 27. The event will start with a silent auction and a raffle, with light refreshments. Then listen to Tim Carter, Executive Director of Butler University's Center for Urban Ecology, discuss new technology that will let people trace the path of a raindrop from their homes to the banks of the White River during the main presentation. The meeting will be at the Holliday Park Nature Center (6363 Spring Mill Road) on Thurs. Jan. 27 starting at 6 p.m. with the main presentation at 7 p.m.



'Ride the Divide': Journey worth taking

- Artcraft Theater's 'Shorts in January' by Derrick Carnes
- Peter Weir's 'The Way Back'
- A slideshow of works in Herron's 'Curious and Curiouser'

by Joe Williams

■ Review: Cosmic Gate at Talbott Street

Paul Mecurio returns to Indy, Wednesday - Saturday.



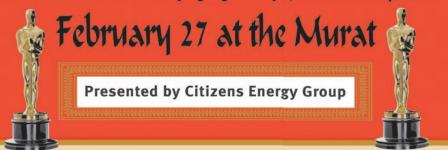
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## G0&D0

**27** THURSDAY **MUSIC** 

## **Happy Hour** at the ISO

Time for Three, a local string ensemble consisting of two violinists and a double bassist, hosts Indianapolis' Happy Hour. Twenty bucks gets you in the door at the Indianapolis Symphony Orchestra (32 E. Washington St., Ste. 600) at 5 p.m. for food and drinks before the ensemble plays at 6:30 p.m. Check out this mash-up of classical, bluegrass and Philly-Phunk, an arrangement categorized by call-and-response and frantic



Time for Three will make Happy Hour really happy.

interaction between the instruments. For more information, call (317) 262-1100 or visit www.indianapolissymphony.org.

## 28 - 30 FRI-SUN COMEDY

## **Double bill at IndyFringe**

Those looking for a night of laughs should be sure to check out **Indy Fringe**'s upcoming double-header. "A Brighter Shade of Blue" features nationally touring comedian Paul Strickland telling the hilarious story of one man's struggle to talk himself into being happy. One of his bits goes like this: "56% of marriages end in divorce; that means 44% end in death! Think positively: a divorce could save your life!" "Screwged" features entertainment legend Wayburn Sassy and his vixen girlfriend Miss Didi Panache in a struggle between holiday spirit and old-man grumpiness. Show times for Screwged: Friday at 9 p.m., Saturday at 7:30 p.m. and Sunday at 5:30; show times for Paul Strickland: Friday at 7:30 p.m., Saturday at 9 p.m. and Sunday at 4:30 p.m. Tickets cost \$15 for adults and \$8 for students. For tickets, visit www.indyfringe.org or call (317) 522-8099. ■



Miss Didi Panache and Wayburn Sassy are part of the double bill with Paul Strickland at IndyFringe this weekend.

## 29 SATURDAY SPECIAL EVENT

## **Vonnegut library** grand opening

The Kurt Vonnegut Memorial Library is throwing a **Grand Opening Event** on Saturday, from 12 p.m. to 5 p.m. at The Emelie Building (340 N. Senate Avenue). Sure, there's a ribbon-cutting ceremony (So it goes...) with John Lechleiter, CEO of Eli Lilly and Company, and the opening ceremony will be followed by a book signing and talk with Kurt's lifelong friend Majie Failey, author of We Never Danced Cheek to Cheek, about their friendship. But go to this grand opening to trade literary quotes, arcane and obvious, about your



SUBMITTED PHOTO

**Kurt Vonnegut** 

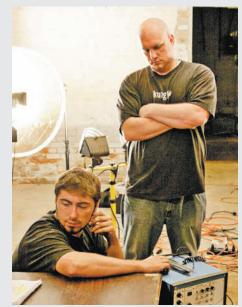
beloved Vonnegut, with other fans. Music will be featured as well as a discussion with the last person to interview Vonnegut, Heather Augustyn. For more: www.vonnegutlibrary.org. ■

## GO&DO

## 29 SATURDAY

## Four short films premiere in **Franklin**

Franklin's Artcraft Theater, one of Indiana's oldest picture-show gems, will soon be spinning its reels in the name of local film. On Saturday, Jan. 29, the historic theater will host Shorts In January, a back-to-back screening of four films from three Indiana-based filmmakers, presented by 3Wizemen Productions. The doors to Shorts In January will open at 6:30 pm with the show starting at 7:00 pm.; \$5 covers your admission to the whole shebang. Visit www.3wizemenproductions.com. ■



Director Joe Leavell (left) works on "In the Deathroom," one of four short films showing in Franklin on Saturday.

## **29** SAT. SPECIAL EVENT

## **Palladium** events continue

Jazz artist Chris Botti. Recording artist Dionne Warwick. Pop icon Neil Sekada. Broadway star Cheyenne Jackson. You don't have to go to the Big Apple to see these stars under one roof. You can see them at the opening gala of...drum roll, please... the Carmel Palladium! After pouring its sweat—and probably a few tears—into the construction of this luxurious theatre and cultural epicenter, Carmel is finally ready to unveil it. And it will do so in style on Saturday, Jan. 29 with performances from the artists mentioned as well as the Carmel Symphony Orchestra and Tom Postillo, cabaret singer and personality on HGTV's Selling New York. And after the dinner party, you can visit one of five distinct night clubs



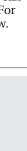
Michael Feinstein, with Broadway star Chevenne Jackson; the festivities at the Palladium continue this weekend.

within the Palladium (yes, this joint is that big), ranging from cabaret, jazz, and high energy themes. The gala will be produced by acclaimed Hollywood producer Gordon Hunt. This will be a night to remember. The red carpet will unravel at 5 p.m. and you can stay as long as 2 a.m. Ticket prices vary. For more info, call 317-843-3800 or visit www. TheCenterForThePerformingArts.org. ■

## 31 MONDAY SPOKEN WORD

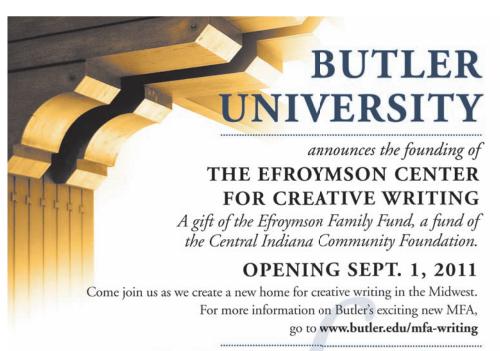
## **Butler's Dahlie says hello**

Don't miss a chance to hear one of the country's promising young authors speak at Butler University. Michael Dahlie is Butler's first Booth Tarkington Writer-in-Residence. In addition to that, he recently won the Whiting Writers Award, a \$50,000 prize that recognizes 10 young writers each year for their extraordinary talent and promise. Dahlie's novel, A Gentleman's Guide to Graceful Living, was noted for its elegant prose by contest judges. That book also won the prestigious PEN/Hemingway Award in 2009. Dahlie will join Butler for a year where he will teach workshops, a class on the craft of writing, and advise graduating seniors. Dahlie will speak at 5:30 p.m. in the **Eidson**-Duckwall Recital Hall on the campus of Butler University (4600 Sunset Ave.). For more information, call (317) 940-8000 or visit www.butler.edu.









MFA Creative Writing Jordan Hall, Room 308 4600 Sunset Ave. Indianapolis, IN 46208 (317) 940-9293

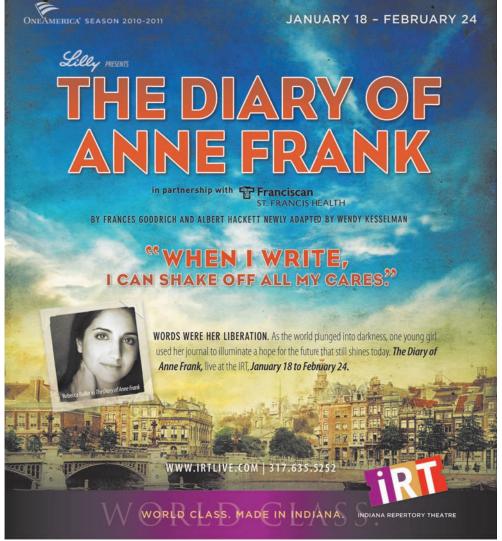


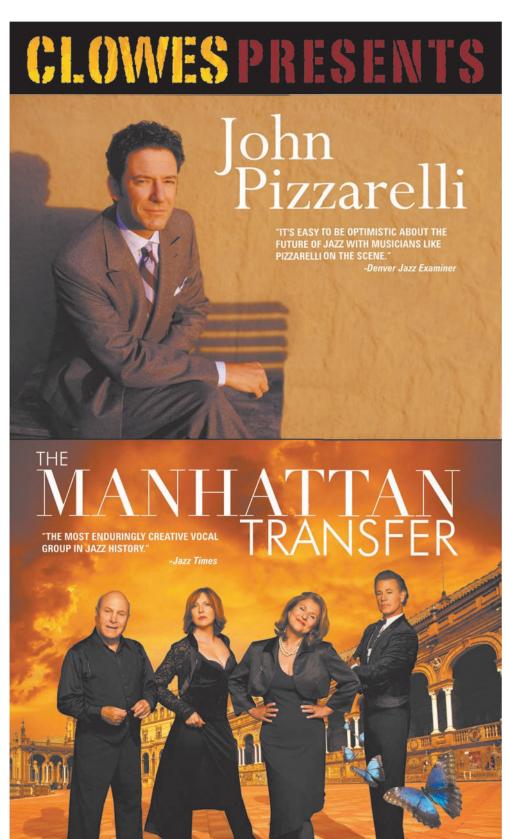
DIRECTOR Andrew Levy FACULTY Dan Barden Hilene Flanzbaum Chris Forhan Alessandra Lynch Susan Neville Dana Roeser RECENT VISITORS Elizabeth Alexander

T.C. Boyle Michael Chabon Edwidge Danticat Junot Diaz Jorie Graham Yusef Komunyakaa Galway Kinnell Elmore Leonard Larrie Moore Walter Mosley Joyce Carol Oates Mary Oliver

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## In the moment with Steven **Stolen**

Artist to present Costello's "Juliet Letters"

> BY RITA KOHN EDITORS@NUVO.NET

teven Stolen is able to maintain a diverse daily schedule and career path because he is profoundly focused.

"It's about energy, not time," he says.

We sit in his Indiana Repertory Theatre (IRT) office overlooking the hub of Washington Street and Indianapolis Artsgarden. Will people passing by be enticed to stop in his building, perhaps consider coming to a performance? Building audience is a major part of Stolen's position as managing director for the IRT.

Today, he's planning on attending the dress rehearsal of a new production of *The Diary* of Anne Frank. (See pg.20 for a review of that show.)

Also awaiting his attention is Stolen Moments, his weekly FM 90.1-WFYI program that airs Sundays at 6 p.m. and rebroadcasts Wednesdays at 10 p.m. This is his 18th season as a radio host, having premiered with Opera Matinee in 1993.

Finally, on the chair in front of his desk is a copy of the score of Elvis Costello's *The Juliet Letters* that he's rehearsing for presentation on Jan. 30 in his 14th season of Music at Trinity: The Meridian Song Project (see infobox).

Stolen, though, appears unaffected by these demands surrounding him. He's concentrating on us here and now. No clock is in sight in his sofa, soft chair and book-filled space. He's most comfortable talking about what he loves most — people.

## A people person

"It's always about people. If you get that part right, the 'stuff' will fall into place," he says. "We try to connect with everybody at every opportunity. For me, being energized and meeting more people is more important than earning an MBA to be a certified administrator. Instead of being in a class I'm

at the door saying, 'Thank you for coming,' and listening to what audience members are saying.

"We're offering Sun King to our patrons now," Stolen con-tinues, "because (the reporter) mentioned you'd prefer having an Indiana beer as a bar choice. I enjoyed making the connection. The liveliness of our craft beer culture with people being willing to try different things: That's what we're about here at IRT. There's something exciting about going to a craft beer tasting with the mix of people."

Stolen pauses to reflect, then adds, "Sports have the ability to attract thousands. Culturally, 500 people in Indianapolis won't show up as walk-ins for a theatre performance. It's a tireless effort but you have to keep asking, 'Who are we missing?' 'How can we connect?' Cliché aside, I'm a people person."

For Stolen, making the IRT a relaxing, welcoming place was essential to his taking on the co-CEO role with artistic director Janet Allen.

"The idea of re-doing the front entrance of the IRT was not new in 2006 when I came. I simply believed I could help energize the plan because I believed it was about the community as a whole to reveal the original windows and the ceiling that had been covered up in the entryway. It was giving back to the people the original beauty of a historic building and to think about how people feel when they come in, to afford them a natural flow from the ticket office to the choice of spaces, main stage, upper stage, Cabaret, Indiana Roof Ballroom. It's a building that really matters to people who live here so we now have soft places for people

"We want them to come off the Cultural Trail and find this is a respite even if they don't buy tickets for performances," Stolen emphasizes. "It's their place, so we're welcoming them. Now it seems natural, as if it has always been this way. If you get it to feel right, it's probably right. It's neat to have that chance to do something beneficial right out of the box when you come into an organization.'

## Music, curiosity and balance

'The musician in me feeds the other things I do," Stolen says. "When I got into fundraising I learned that the skill sets for singing and preparing for a performance are the same I needed for working in an office. When I left the classroom and studio as a



Steven Stolen jokes it up at the IRT.

## "The musician in me feeds the other things I do."

— Steven Stolen

teacher and vocal coach for 'a suit and tie job,' I simply transferred the work ethic of a musician. It's about being prepared and staying out of the way to allow people to connect with what it is you are offering them.

"I always feel there is a chance to do more," Stolen says. "I'm always on the move, not waiting for 'it' to come to me. If I am going to do it again, how can I do it differently to make it more interesting, to connect better? Music is a lot about perfection, but it's never perfect."

Stolen surveys his space, gesturing to the eclectic collection of memorabilia on shelves, none of which pertains to music. "My

kind of loosey-goosey nature seems in conflict with music's quest for perfection, but you can't plan emotions. You have to be prepared, lay it out there, be your unique self. Until it's revealed by someone else telling you, you don't know if you've connected."

He points to a painting by local artist Lois Main Templeton, hanging in his office.

Until I saw this and wanted to have it here, Lois had no way of knowing if her work meant anything to someone else. She painted what she felt and her honesty connected with how I see things.

He says it's Templeton's act of breaking free from boxes that entices him.

"I'm hopelessly curious," he admits. "Worrying makes you tentative, afraid. When I think I've made a mistake, I have an opportunity to make something exciting. I can decide, will it mess up my day or will it be a chance to connect, a chance to say, 'I'm

"If people realize you are authentic, they'll tune in next week, come back for another production. The biggest challenge comes with how you keep in balance and manage priorities. I work for 60-90 minutes intensively on one priority, take a break, recharge and move on. It's not multitasking that gets things done. It's focus. It's being who you are."

Stolen interweaves performing, teaching, administration and parenting, which he considers primary.

"I'm always open to ideas that motivate me but I'm not swayed into being tied to a calculator. What's really important is people.

"If a child is sick, go home. The meeting can wait. If it's not perfect we're getting it as close to perfect as possible. Art is about moving forward, changing lives. The art of life is momentum, what you are taking to the next adven-

## Telling our stories

Stolen is ecstatic about working with the Indianapolis-based Alexander String Quartet to present the immensely challenging Juliet Letters, created by the British rock singer and songwriter Elvis Costello that premiered in 1993 with the classically trained Brodsky Quartet. The cycle of twenty songs of an imaginary set of letters to Juliet Capulet blends classical and popular with string accompaniment.

Stolen feels he's sharing a special part of himself. "While this was not written specifically for me, it is a work for someone like me, fitting into my voice and soul. It is a gift to present it in the warmth of Trinity.

"This is part of what I feel grounds us, what keeps us in balance and keeps us going. It's telling our stories, connecting with each other on a personal level." ■

**WHAT:** Elvis Costello's The Juliet Letters performed by Steven Stolen, Alexander String

WHERE: 3243 North Meridian St. WHEN: Sunday, Jan. 30; 4 p.m. **INFO:** Free

## **A&E REVIEWS**

## MUSIC

#### ISO CLASSICAL SERIES PROGRAM NO. 6

**★★★★☆** 

Hilbert Circle Theatre; Jan. 20-22. There's no doubt: The "wattage" of any concert rises precipitously when André Watts is part of it. But guest conductor Carlo Rizzi shone just as brightly in a two-for-one program of repertoire behemoths: Beethoven's Concerto No. 5 in E-flat, Op. 73 ("Emperor") and Berlioz' Symphonie Fantastique, Op. 14. Rizzi began with Mozart's jeweled miniature, the Overture to The Marriage of Figaro, K. 492. Taken on the fast side of normal, the five-minute piece gelled into well nuanced precision and clarity under Rizzi's beat. Hearing Watts play Beethoven's "Emperor" always renews my interest in a work which can be easily overexposed during the course of a lifetime. His power seemed to flow from his shoulders through his arms to his fingers as he hunched over the keyboard producing an epitome of controlled dynamic nuance. With a deft use of power and control, Watts, Rizzi and his players got the most out of the "Emperor." Written in 1830, just three years after Beethoven's death, the Symphonie Fantastique is a program symphony in five long movements with a huge orchestra, including a large brass complement, four timpanists, two bell chimes and two bass drums. Rizzi's nuanced dynamic also renewed my interest in this work, even in its droll, nearly motionless, excessively long "Scenes" movement. In following his program of unrequited love, imagined murder and a hellish final dwelling with his grotesque use of the Dies Irae chant, Berlioz often disregards his musical structure, which must gel on its own merit. Yet Rizzi makes of it a stirring display piece, with all his orchestral forces right on target.

— TOM ALDRIDGE

## THEATER

#### THE DIARY OF ANNE FRANK \*\*\*\*

Indiana Repertory Theatre; through Feb. 24. Directed by Janet Allen. Wendy Kesselman's 1998 adaptation of the acclaimed Diary of Anne Frank (1955) injects into the original more of the real Anne's actual diary passages and more dialogue about Nazi-era horrors. What remains crucial to both, however, is the heroic personal struggle for freedom while living in suffocating isolation. The play opens as Anne's family enters the secret Amsterdam apartment where they will hide from the Nazis indefinitely. Despite the danger the Jewish family faces, 13-year-old Anne (Rebecca Buller) gushes about their great "adventure." She is a girl who can't be contained. Her bitterness toward her mother, like her develop-





SUMBITTED PHOTO

Rebecca Buller stars as Anne Frank, on stage at the IRT.

ing sexuality, must come out, in her diary and in dinnertime tantrums. Her mood swings provide a funny, touching portrait of what teens and parents endure. Of course, Diary must also paint the more expansive, emotionally crushing landscape of individuals threatened by genocide. Director Janet Allen does so with a beguiling sort of dance in which the eight hideaways (a superb ensemble) come together to flirt and bicker, laugh and cry, and then break apart to seek corners of privacy. Bill

Clarke's apartment set, which opens to us like a doll's house cross section, makes it easy for us to feel Anne's initial thrill with the annex. Allen and Kesselman's remarkable achievement is that, through the course of the play, the charming confines become a powerful symbol of the Jewish ghetto and all methods by which destructive powers cut their targets off from humanity. www.irtlive.com; 635-5252.

- JOSEFA BEYER

THE LAST NIGHT OF BALLYHOO

\*\*\*

THEATER

Indianapolis Civic Theatre; through Feb. 5. Directed by Jennifer Loia Alexander. Civic Theatre takes a step beyond its comfort zone with The Last Night of Ballyhoo. The superficiality of Southern culture circa 1939 is the lens through which pre-WWII anti-Semitism is examined. The twist: the well-to-do Southern family at the center of the story are themselves Jewish but not, in their word, "the other kind." A boldly chosen script with few bold directorial choices causes theatrical elements to work against each other throughout. While the cast gives quirky, intimate and inviting performances, their work is undercut by a cavernous set too far upstage. Director Alexander lets both the audience and the characters off the hook too easily in moments of heightened conflict. The show's neat, packaged ending with more interest in the family's ignorance of their Jewish heritage rather than the possibility of filling this void allows patrons to leave feeling contented instead of challenged. Indianapolis Civic Theatre is located at 3200 Cold Spring Rd. For more information visit www.civictheatre.org.

— KATELYN COYNE

## VISUAL ART

#### SOFIYA INGER: COMING BACK TO CENTER

\*\*\*\*

Jewish Community Center (JCC); through Feb. 25. Coming Back to Center is primarily a celebration of Sofiya Inger's artistic influences, especially Russian Jewish painter Marc Chagall (1887- 1985). The JCC should be a logical fit for this exhibit, but the atrium is overly bright for Inger's earthy and surreal subject matter, which would be more at home in a downtown gallery or coffee house. Chagall's influence somewhat overwhelms the show. In standouts like "Umbilical Cords," Inger replicates Chagall's painterly acrylics and even borrows scenes of humans spawning from plant-life. However, Inger departs from Chagall in her fusions of painting and textile design, seen in "Dress" and a tapestry called "Transformed." Further experimentations with mixed media, including a lamp composed of wood and fabric. hint at the breadth of the artist's imagination. Visit http://www.jccindy. org/page.aspx?id=172612 for more information.

- JOE WILLIAMS

## VISUAL ART

## **CURIOUS AND CURIOUSER**

From Jan. 21 to Feb. 24, Herron School of Art and Design presents Curious and Curiouser. The three-part art exhibition features the fantastical works of Sarah Emerson, Casey Riordan Millard and Wayne White.

#### **CURIOUS AND CURIOUSER:** SARAH EMERSON

\*\*\*

Herron School of Art and Design; through Feb. 24. The most immediately engaging work in Sarah Emerson's exhibition is "Pool of Ears," a corner mural featuring an abstracted swamp. Emerging from the swamp are animals advertised as "imagery which eerily looks reminiscent of children's drawing books [and rendered] in a sometimes dark and sinister way." However, this is the only work that features the animals; the rest are landscapes. Unlike the other works exhibited in Curious and Curiouser, Emerson's paintings showcase form rather than concept. In the landscape "Devil's Den," Emerson flattens the perspective with a palette of black, white, and opaque colors, heightening the entire image. Background geography overlaps the foreground, such that the image's layers become impossible to distinguish. The rejection of shading and perspective contribute to a wholly original vision of landscape. Emerson's work is vivid and powerful, but not as conceptually driven as the show in which it finds itself.

## A&E REVIEWS



PHOTO BY JIM POYSER

Pool of Ears, by Sarah Emerson, part of the Herron exhibit.



PHOTO BY JIM POYSER

Casey Riordan Millard's work fills out the triumvirate of artists at Herron.

— JOE WILLIAMS

### **CURIOUS AND CURIOUSER:** CASEY RIORDAN MILLARD

\*\*\*\*

Herron School of Art and Design; through Feb. 24. A wall text describes Casey Millard's "Shark Girl" — a girl with the head of a shark and a frozen expression of sorrow — as always searching for distractions from the onset of death. This provides the foundation, not only for a series, but for a series of series. Each grouping explores a different narrative structure, from silent comic strips to surrealist visions, all featuring "Shark Girl." While some works, like "Panty Skull," can stand alone aesthetically, the symbolism of "Shark Girl" is better understood when all the works are viewed together. Motifs like skulls, hearts, eyes and clouds accumulate meaning as we experience them in different contexts. Perhaps each one acts as a different kind of memento mori, a reminder of death. In keeping with the conceptual emphasis of Curious and Curiouser, we are drawn to follow "Shark Girl" into her thoughts and even share in her universal tragedy.

— JOE WILLIAMS

— JOE WILLIAMS

Family Matters, by Sofiya Inger, on display at the

Herron School of Art and Design; through

Feb. 24. Wayne White is a rebel in the text

and image movement. His works consist of

framed lithographs, sometimes hung sideways

or upside-down, arranged in groups and then

painted over with dramatic word-art. The con-

cept clicks when the text is read in the environ-

features "What'd I Tell Ya?" spelled out against

the foothills of the Rockies. In another, "Shout-

Out" is written across a pair of valleys — and

the words 'echo' several times. In a particu-

larly large landscape group, the pithy words

Hands Over the Anxiety Radiating from the

City's Core," slip in and out of view and draw

the viewer into a close study. White's art does

more than juxtapose text and image; it forces

them to interact physically. This distinguishes

movement. White will appear this Wednesday,

Jan. 26, in a free lecture; see PG. 15 for infor-

him in the increasingly popular text/image

"I Straddle the Great Briny Bay and Warm My

ment of the group of images. One painting

Jewish Community Center.

**WAYNE WHITE** 

\*\*\*\*

mation.

**CURIOUS AND CURIOUSER:** 

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Davidson has worked with a wide range of performers such as David Alan Grier. Brett Butler. Bobby Slavton, Kevin Pollack and opened for musical acts such as The Counting Crows and The Wallflowers. Dan's been a guest numerous times on The Bob and Tom Show.

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## FOOD

## **Scotty brews** his own

Scott Wise comes to Broad Ripple

> BY DAVID HOPPE DHOPPE@NUVO.NET

When Scott Wise was thinking about a name for what ended up being his Scotty's Thr3e Wise Men Brewing Company in Broad Ripple, he turned to a favorite point of reference, his family. "I'm very deep into my family," says the man behind the Scotty's Brewhouse empire, and Indiana's 2009 Restaurateur of the Year. "From a naming standpoint, I wanted it to mean something."

Wise has two sons. Counting himself, that makes three Wise, er, men. Never mind that the boys are currently seven and four. And if a third Wise guy should come along? "The meaning will change to be named after myself, my grandfather and my father," chuckles Wise.

Wise opened the first Scotty's Brewhouse in Muncie in 1996. The runaway success of that venture led to successful spin-offs in Bloomington, Lafayette and Indianapolis.

A burger-centric variation, featuring locally sourced, organic ingredients, Scotty's Lakehouse, has taken hold in Fishers-Geist.

From the beginning, Wise says, his goal was to brew his own beer. "I knew I was going to open a brewpub at some point. I knew I would have a production facility where we would do all our own beer for our restaurants exclusively.'

Scotty's Thr3e Wise Men turns this goal into a reality. When Wise was introduced to the former Sunflower Market facility in Broad Ripple, he recognized the right place to begin producing his own line of craft brews. The building not only has the capacity to serve as a brewpub, but it also acts as a distribution center for the other Scotty's restaurants, houses a commissary kitchen to produce selected items for those restaurants and provides office space for Scotty's 18-member executive team.

Scotty's Thr3e Wise Men is starting off with eight varieties of beer, including Nap Town Nut Brown featuring northern brewer hops, Hubbard and Cravens Porter with coffee from the local vendor, Two Lucys Blackberry Wheat (named for Wise's wife and daughter), made with Oregon blackberries (Wise says he wants to use locally grown berries come summer) with Amarillo hops, and, Wise's personal favorite, Centennial Martyr Double IPA, a brew made with clover honey from Hunter's Honey Farm in Martinsville and Amarillo hops.

"I want to do big American beers," says Wise, who takes his inspiration from West



Scott Wise on site at his new place, Scotty's Thr3e Wise Men Brewing Company

Coast craft styles. "I want to give Indy a good, West Coast quality craft.

In addition to their own brews, Thr3e Wise Men also offers a variety of craft bottled beers, including Barley Island's Flat Top Wheat, Upland's Wheat, Sun King Osiris Pale Ale, Three Floyd's Pride and Joy Mild Ale, and Mishawaka 7 Mules Kick Ass Ale, to name just a few.

Wise is thrilled to be in Broad Ripple. "I love the energy of youth and art shops and the mix of restaurants." He prefers to locate his businesses in smaller neighborhoods that have "vitality, youth and people who want to go out and walk and drink and eat. That's the beauty of Broad Ripple."

## The more the merrier

But Wise is quick to differentiate Scotty's Thr3e Wise Men from Broad Ripple's booming – and what many people consider its over-crowded – bar scene. "There was a concern that this would be another bar," says Wise of his initial meetings with the Broad Ripple Village Association. "I had to ease everybody's tension. We've never been 'another' bar. We put millions of dollars in our projects. We don't serve dollar shots. I'm not in the business of cleaning up puke and fights. I like running restaurants and I think we're going to give another edge to Broad Ripple."

Wise adds that his restaurants cater to cross-generational group of people: "We're not just a young, student-driven business. Our ages go from 22 to 55, 60."

Wise sees his new venture as becoming part of Broad Ripple's distinctive craft beer scene. "Broad Ripple is becoming a cultural trail of craft beer," he says. "You've got Barley Island up the street and, of course, the Broad Ripple Brewpub and Brugge."

From Wise's perspective, the more the merrier. "I've never worried about competition. I

think there's enough pie for everybody." Wise believes that a constellation of quality establishments creates synergy. "It brings attention," he says, to neighboring restaurants.

Unlike the Scotty's restaurants, with their encyclopedic menus, Scotty's Thr3e Wise Men offers minimal, highly focused fare, centered on pizza, selected appetizers and a tableside chopped salad. "I believe Indy is one of the most underrated pizza markets in the country," says Wise, whose pizza consists of a thin crust made with his Golden Zoe IPA and rolled out on a cookie tray with homemade marinara cut with Scotty's tangy Mo'fo sauce and mozzarella cheese from Swissland Cheese Co. in Berne, Ind. Customers choose their own toppings, including bacon and sausages from the Moody family's Lone Pine Farms.

Using locally sourced and grown ingredients is a keynote in Wise's restaurants. "Going local, sustainable, recyclable are all big trends in our industry," he says. "I've noticed over the past three years, people are smarter. They're smarter diners, smarter eaters, smarter drinkers. They want their money to go to somebody that's giving back to the community." ■

## Scotty's Thr3e Wise Men Brewing Company 1021 Broad Ripple Ave.

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## Two film fests this week

BY DERRICK CARNES EDITORS@NUVO.NET

If you're looking for a double dose of indie filmmaking this week, then this is the place to be. Between the PRIDE Film Festival and Shorts In January, Indiana has your indie film fix covered.

First, Bloomington's PRIDE Film Festival is preparing to host its 8th annual cinematic celebration of lesbian, gay, bisexual, and transgendered communities at the Buskirk-Chumley Theater, Jan. 27–30. Every year, PRIDE extends a collection of programs for anyone interested, be they bi-curious film buffs or arrow-straight passersby who can't resist the fun. Live performances, lectures, public participation events and films - all in the name of acceptance, awareness, and an appreciation of diversity. The goal here is celebration - of art, culture and community

Highlighting the PRIDE film repertoire this year is Bloomington, a coming-of-age drama about a former child actress attending college who becomes romantically involved with a female professor. Their relationship thrives until an opportunity

to return to acting forces her to make lifealtering decisions.

Danielle McClelland, executive director of the Buskirk-Chumley said of the festival, "PRIDE is important because it simultaneously helps people in the audience and on the steering committee gain a stronger sense of identity and makes the legitimacy of that identity more visible to the rest of the community.

"I thought from the beginning that the film festival concept would work well to bring together Bloomington residents and students, who each have thriving gay, trans, lesbian, and bisexual/queer communities, but who didn't seem to crossover very often, and rarely seemed to me to come together to 'build' something as an ongoing project."

Just up the road in Franklin, the Artcraft Theatre, one of Indiana's oldest pictureshow gems, is preparing to host its own cinematic event with an emphasis on the local. On Jan. 29, the historic theater will host Shorts In January, a back-to-back screening of four films from three Indianabased filmmakers, presented by 3Wizemen Productions. This event kicks off at 7 p.m. and \$5 covers your admission to the whole

Highlighting Shorts In January is Left For Dead, written and directed by Franklin native Josh Etter. Left For Dead is the story of three college friends who are traveling cross-country while being stalked by a



A scene from the film "Bloomington," showing this weekend at the Busker-Chumley Theater in Bloomington, part of the PRIDE Film Festival.

psychopath due to a case of mistaken identity. Produced and filmed in the Franklin and Bean Blossom areas, the film features original music from professional composer and educator Virgil Franklin, and two local Indianapolis bands, New Addiction and Eyes on Fire.

When asked about the status quo of the local indie film scene, Corey Miller, the director of Shorts In January and an affiliate of 3Wizemen Productions said, "I feel very hopeful about it. I think we have a community of people who are very supportive of our local events, musicians and artists.'

For more information, film descriptions and a full schedule of these events, visit www.pridefilmfestival.org and www.3wizemenproductions.com.







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PG-13 PARENTS STRONGLY CAUTIONED

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IN THEATERS IN real 930 AND IMAX 30

## FILM CLIPS

The following are reviews of films currently playing in Indianapolis area theaters. Reviews are written by Ed Johnson-Ott (EJO) unless otherwise noted.

MADE IN DAGENHAM \*\*\*\*

OPENIN

Fact-based story about striking female Ford Motor Factory workers in 1960s Great Britain. The way the strike rolls out is a tad simplistic, but the acting is so strong, especially by Sally Hawkins in the lead role, that it's easy to roll with the screenplay. Miranda Richardson contributes a strong performance as a government official. 113 minutes. At Landmark's Keystone Art Cinema.

THE MECHANIC

Jason Statham plays an assassin who breaks the cardinal rule – stay detached and professional – when his mentor and close friend (Donald Sutherland) is killed. Also starring Ben Foster. 100 minutes.

THE RITE (PG-13)

Exorcism thriller starring Anthony Hopkins, Colin O'Donoghue and Alice Braga. 112

SOMEWHERE (R)

The latest from writer/director Sofia Coppola (Lost in Translation, The Virgin Suicides, Marie Antoinette) follows the orbit of actor and tabloid favorite Johnny Marco (Stephen Dorff) when his 11-year-old daughter (Elle Fanning) from his failed marriage arrives unexpectedly, forcing him to take a hard look at the path he has taken in life. 98 minutes. At Landmark's Keystone Art Cinema.

RIDE THE

(NR) **★★★☆☆** 

Making its way through five American states and across 2,700 miles of harsh, mountainous terrain, the Tour Divide is considered to be the most brutal bike race on the planet. *Ride the Divide* is the documentary about three intrepid souls crazy enough to take it on. A family man, an accomplished cyclist and the first woman to ever try all experience fatigue, black bears, dehydration and crippling mental breakdowns. This is the kind of grueling, inspiring, life-changing endurance challenge that most of us wish we had the courage to undertake, but very few of us ever will. It screens on Monday, Jan. 31, at 7 p.m. at Landmarks Keystone Art Cinema. Proceeds benefit the Hoosier Mountain Bike Association. — Derrick Carnes

THE WAY BACK (PG-13) FIRST RU

★★★☆☆

The great Peter Weir (*Picnic at Hanging Rock*, *Gallipoli*, *Dead Poets Society*) teams up with Ed Harris, Jim Sturgess and — in a brilliant performance — Colin Farrell, to tell the tale of a group of prisoners who escape from a Siberian gulag during WWII — and walk 4,000 miles to freedom. While there are continuity gaps in the film, it has an epic-scale feel, and features some of the best make-up artistry you'll ever see. Saoirse Ronan stars as a Polish girl the men find along their journey; she ends up tying the disconnected men together into a community by getting them to tell their personal narratives. Inspired by real events, *The Way Back* is a stark reminder of a totalitarian time in our recent history, where millions were imprisoned, murdered and ripped from their everyday world. 133 minutes. — Jim Poyser

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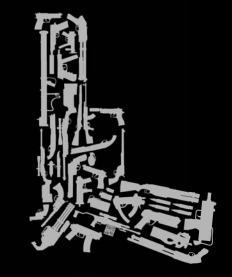
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# music

## **Matthew** Dear:

Avant-pop DJ will put a smell on you

> BY RUDY KIZER MUSIC@NUVO.NET

he Midwest and electronic music, they go way back — house music came of age in Chicago, techno in Detroit, and the rave scene gestated in abandoned warehouses around our fair cities. Avant-garde electronic producer Matthew Dear, who made his name in Detroit before recently re-locating to New York City, has been a vital part of that history for more than a decade, releasing a string of electronic music staples under his own name as well as the aliases False, Jabberjaw, and Audion, often on his own labels Ghostly International and Spectral Sound. Dear's latest album and seventh overall, 2010's Black City, was called "too good to miss" by *URB* magazine in a five-star review.

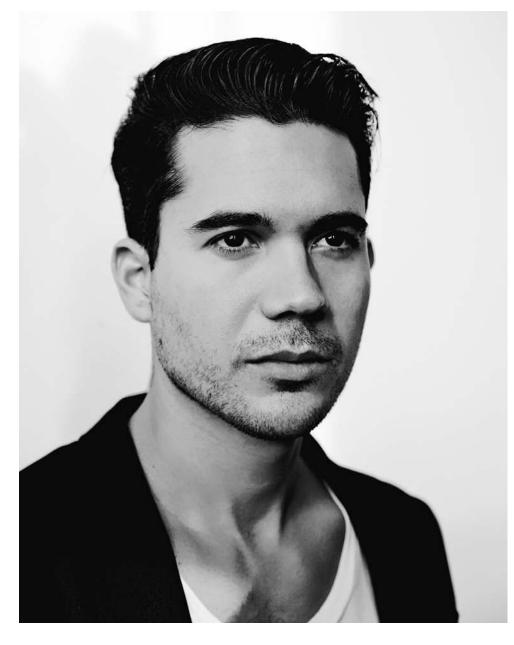
Dear, who has recorded and performed under his own name more and more frequently in the past couple years, is touring his new album with a live band featuring bassist John Gaviglio, drummer Mark Maynard and Greg Paulus on trumpet and synths. He and his cohorts stop by Talbott Street this Sunday, with support from locals John Larner, Taylor Norris and Adam Jay. In between tour stops, Dear took time to discuss his musical past and the challenges of moving from the studio to the stage.

NUVO: Your new album, Black City, is a pretty broad affair. There are definitely shades of artists like David Bowie, Bauhaus, Ministry; some early Prince is evident as well. What influenced the direction of the album?

**DEAR:** I moved to New York about three, four years ago and the influence of the city, the surroundings, the people, the way I make music here has definitely changed the way the album sounded. Also, just the collection of more equipment and piecing together a broader collection of analog gear, some processing equipment as well - always further expanding the studio and the things I can do with it — that definitely translated onto this album.

**NUVO:** The fact that you've got a trumpet player in the live band — I'm trying to wrap my head around it a little bit.

DEAR: (laughs) You know, it seems weird but it works so well. There's no trumpet on any of the album, so it was a bit interesting when we brought Greg in to rehearsals. I mean, he's just such a talented player that he kind of creates more of an ambient wash with some effects on his trumpet rather than doing runs



and scales. It's more about an atmosphere he brings, and it works perfectly.

**NUVO:** How does the album translate to live performance?

DEAR: It's different. You know, we leave it open for reinterpretation. I think I've always wanted it to be engaging for the guys as well as the audience. I don't want to just rehash the same old stuff. A lot of people say that when it comes to electronic music when they do it live. It's easy to just bring your tracks along from your studio, play them all and sing over them. That's not engaging; it doesn't bring anything new to the stage. When I play with the band, they write new parts. Like I said, there's no trumpet on the album, there's no live drums on the album. We're remixing these songs for a whole new setting. It's really fun to keep changing (the songs) and going back into the rehearsal space and seeing what works and what doesn't work. It's constantly

**NUVO:** What are some of your favorite places to play, both as band and as a DJ?

**DEAR:** I think as a venue, in particular, we like to play some place that has a hybridization of genres. You know, there are indierock venues that are amazing for certain bands. You can just rock out and get all hot and sweaty, but you couldn't take our project there because we need, maybe some more low-end or more frequency range that the sound system in that venue couldn't get. We have to really be careful where we decide to play because sound is such an issue for electronic stuff. City-wise, it goes without saying — the Midwest is so fanati-cally in love with electronic music and has been since day one with Detroit and Chicago. I know Indianapolis, Milwaukee, Madison, a lot of these cities are just in love with it, and I have a great time every time I go there to DJ. I'm really looking forward to coming back and bringing the "new thing" with the band and maybe turning some

people's ears on to something they haven't seem me do before.

**NUVO:** And what appeals to you about playing in Indianapolis?

DEAR: Like I said, just the respect for the history of the music. There's history there, and people know about it. There's been an extensive rave scene and electronic music scene ever since the mid and early '90s, and I know a lot of people out there that still go out. There are certain cities where you kind of lose touch with a generation. People go through it and maybe burn themselves out. They tie it into the nightlife aspect of it, whereas when I go back to the Midwest, you see the same faces. You see the same people you saw ten years ago, and they're coming out for the music. They love to come out and have a good time, but they don't see it as just a "youth experience" or "Oh, yeah I did that when I was younger, I went out to clubs and listened to techno music." In the Midwest, there always seems to be that (attitude of) "I do this because I respect this music, I respect its history and I'm going to do it even if I have two kids at home with a babysitter. I'm still going to come out and have a good time.'

**NUVO:** The latest single from *Black City* is "You Put a Smell On Me, a track's been compared quite favorably to Nine Inch Nails "Closer." Where did the inspiration for that track come from?

DEAR: I was reading a book called Tokyo Vice by Jake Adelstein. It's all about the underbelly of modern Tokyo culture in the late '80s, early '90s, with the sex trade and seedy details. There are some really amazing stories in there — really graphic and amazing details, stories you'd never think you'd hear about from Japanese society. I was reading this book and came up with the inspiration for "You Put A Smell On Me." It's about that kind of feeling — that lost, weird sexual tirade going on in a split second in any city in the world. I wrote the lyrics totally adlib, and kind of hummed the whole thing, made up half of them just as guttural inflections. I went back later and thought about what I thought I was saying (laughs), just wrote the lyrics based on what I thought I heard. That's how the song came out. If you listen really closely, you can hear a falsetto backing voice. You'll hear that some of the sounds aren't really words and that the baritone voice over it completes the words that weren't really there.

## **MATTHEW DEAR BAND** WITH JOHN LARNER, **ADAM JAY, TAYLOR NORRIS**

Talbott Street Nightclub, 2145 N. Talbott St. Sunday, Jan. 30, 9 p.m., \$10 advance (groovetickets.com), 21+

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■ Selm: on drummer Skyler Rowe's new band, Still ■ Burgess: full reviews of Punk Rock Night and Friday at The Vogue

■ Look: new work by Twin Cats; interview with Verse (aka Lauren Moore); full reviews of Cosmic Gate and Freddie Gibbs



/PHOTOS

Kagiwada: Punk Rock Night
Scott: Cosmic Gate at The Mel, Freddie Gibbs at Jazz Kitchen



■ NUVO's Top Five Concerts on IMC

## JAZZ NOTES

by Chuck Workman, the producer/host of the  $\it Saturday\ Evening\ Jazz\ Show$  from 6 to 8 p.m. on 88.7 WICR FM





Joe Deal at Sullivan's

## JOE DEAL: STEPPING OUT

One of the most self-effacing jazz artists in this city is bassist Joe Deal, who leads a trio Thursday nights at Sullivan Steakhouse. Not that he doesn't have anything to brag about: Deal was inducted into the Indianapolis Jazz Hall of Fame in 2008 in recognition of his high level of instrumental performance.

I wanted to find out more about the man behind the bass, who just released his first CD under his own name.

Deal hails from Brazil, Ind., a small town just east of Terre Haute that has turned out more quality musicians than one might expect. He started out not on bass but trombone, playing that instrument in high school and then singing in a rock group before making his way to his current instrument. Jazz didn't enter Deal's life until he attended Indiana State University and learned the acoustic bass, inspired by jazz bassists such as Eddie Gomez, Ron Carter and Paul Chambers.

Deal had to cope with technical differences when he made the change from electric to acoustic. "The scale of playing the acoustic bass is much longer in length — the notes are farther apart and you have to be right on pitch with your left hand," he explains. "The electric bass is fine, but I have fallen in love with the sound of the acoustic bass.

While still in college, Deal settled into Indy's jazz scene, working in big bands led by Jimmy McDaniels and Steve Allee. Playing a supporting role has always suited him. "I like accompanying people, just playing simple," Deal tells me. "If I could lay down a big fat note behind somebody it fun, that's all I need. I guess the music dictates what is needed.

For two decades Deal has performed at Sullivan's Steakhouse in a more upfront, versatile role. "I take care of making the arrangements, making the schedule and getting the word out," he says of his work at the northside restaurant. "It just developed its own thing; it's kind of found its own niche. Even during the economic downturn the music was still there. I feel very fortunate; the management is the best I have ever worked with.'

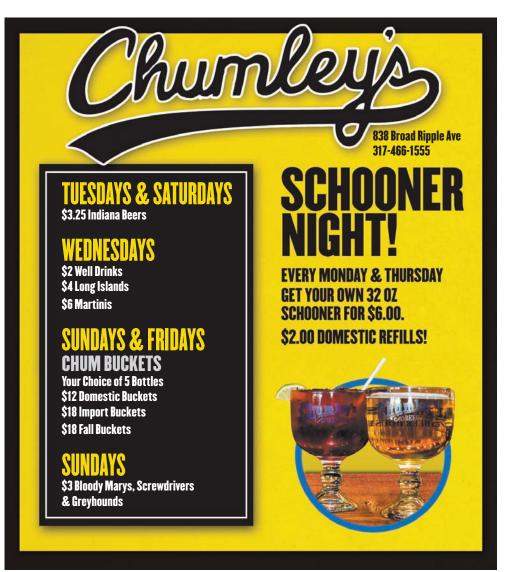
Deal finally recorded his first CD as a leader, *Moods*, with his long time Sullivan's trio. After hearing them in person, and digging on Steve Corn's brilliant piano, Kevin Johnson's colorful tasty drumming and Deal's swinging bass lines, I can say that Deal leads one of the most skillful and productive jazz trios in town.

## **CHERRYL HAYES:** ON THE PACIFIC RIM

One of the best jazz vocalists who has called Indy home, Cherryl Hayes, has been a resident of Bangkok, Thailand, for over a decade. A telephone supervisor before she followed her dream to become a singer, Hayes has made a name for herself internationally by singing in the upscale districts of Bangkok and touring the major Pacific Rim cities with artists such as Chris Botti.

Hayes called during the holidays to excitedly let me know she had become a featured vocalist with the Duke Ellington Orchestra during its Far East tour. She also performed with the Ellington orchestra for two command performances before the King and Queen of Thailand.

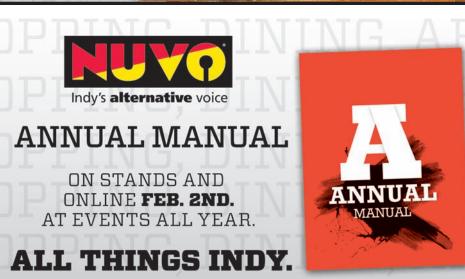
Hayes will return to Indy during the month of May. Performances are lined up at The Jazz Kitchen and the Chatterbox.





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## REVIEWS

## WEDNESDAY **FREDDIE GIBBS**

The Jazz Kitchen, Jan. 19

Freddie Gibbs, the Gary, Ind., emcee making a name for himself by updating gangster rap for the mixtape age, took his time getting to The Jazz Kitchen stage Wednesday night, giving his opening acts a chance to shine. It all started with Rusty Redenbacher, who kicked off the evening with a chill DJ set before handing over control of the stage to Indy's hip-hop jack of all trades, Oreo Jones. With the assistance of photographer/DJ Rumi Sakuraeda (spinning a hip-hop set for the first time, according to Jones), the young emcee rapped favorites from both his Delicious EP and his Save The Music album released last week ("Go download it, ya'll. It's free!").

Just before midnight, Rockwell Knuckles came on stage with an intensity and force that could have easily been misconstrued as anger. "That was some melodic shit to show you what I have to bring to the relationship," he said upon conclusion of his opening track. "Now we're gonna do some hard rappin." Throughout his performance, Knuckles connected with the audience with real talk between songs. There was no artificial hype, just genuine interaction.



PHOTO BY JONATHAN SCOT

Freddie Gibbs

As the clock approached 1 a.m., a voice on the microphone said, "We need all the weed smokers to get Freddie out here. Make some noise!" Almost instantly, the non-smoking Jazz Kitchen transformed into a giant cloud of marijuana smoke. Not convinced we were ready, the man on the microphone requested noise from the audience three times before Gibbs began.

The widespread comparisons of Gibbs' music to that of old-school gangsta rap are accurate. His lyrics touch on life topics that are real and true to him as a native of Gary, and his crowd interaction frequently leverages on the assumption that the majority of his fans are weed smokers.

—DANIELLE LOOK

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## THURSDAY

Talbott Street, Jan. 20

The Talbott Street lost was full when I attempted to park my car shortly after midnight. Inside, few people lingered near the bar as the majority of the club was raging full force on the lower level dance floor. "This is trance. It's all about the melody," my friend explained as we joined the comfortably packed mob. He looked sternly at me, a self-proclaimed dubstep addict, and reinforced, "It's not

synth patterns that make aerobic activ-

ity sound like a fun idea. Dancing becomes second nature and requires no thought, to the point where it's nearly addictive. Everyone was moving, and they were moving fast.

The intertwining of intense beats and ultra-brisk melody created a musical space that was easy to get lost in, conforming to the appropriate label of "trance." Paired with flashing lights and an overwhelming sense of oneness radiating across the dance floor, it felt as though we were somewhere other than little ole' Indianapolis on a Thursday night —an exotic location, perhaps, where world famous DJs perform at swanky nightclub raves until the morning sun comes up.

—DANIELLE LOOK

## **COSMIC GATE**

FRIDAY

The Vogue, Jan. 21

**LADYMOON** 

just all about the bass. Cosmic Gate's music had the ability to mentally transport recipients to another place through the power of collective energy. It is anthemic in nature; strong, penetrating beats twirl around

new songs," according to the band. Still, the band's faithful were in full regale. MAX ALLEN BAND, BORROW TOMORROW, Several members of the audience could be seen holding their drinks in the air as they shouted along with the band's standbys. Opening act Ladymoon began the first

Finally, the Max Allen Band took the stage. The tight three piece pummeled the assembled with relentless groove. Max Allen (guitar and lead vocals), Shaan France (drums and vocals) and Dace Robie (bass and vocals) produced a groove polished to a smooth shine.

Speaking of which: There doesn't seem to have been a wasted note. This group has the hypnotic ability to make the listener believe that they are incapable of making a completely unintentional sound. These were musical craftsmen in complete control of their tools.

—ROB BURGESS





piece road-testing "no fewer than 5 brand

song of their set by tip-toeing through a

few muted melodies and ended it with a

roaring, distorted dénouement. Guitarist

sneak attack after another, while bassist

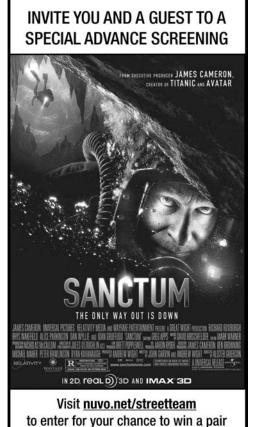
vided expert ground support.

Kris Potts and drummer Nick Mallers pro-

"I think I lost my glasses on that tune,"

Ryan Brown's red Gibson SG served up one



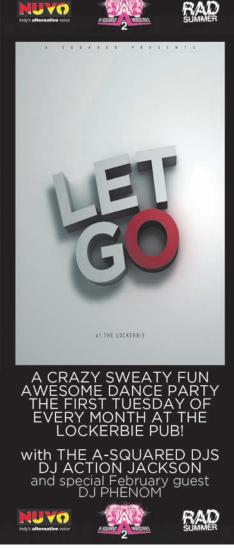


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IN THEATERS FEBRUARY 4





## **REVIEWS**

## SATURDAY **PUNK ROCK NIGHT**

Melody Inn, Jan. 22

The Melody Inn's weekly Punk Rock Night was the very definition of an intimate setting for the sounds of Elky Summers, Neon Love Life and John Rambo and the Vietnam War. (Beta Male had also been scheduled to play, but had cancelled prior to curtain time.)

The four-piece Elky Summers led the way with an organ-flavored rock blend that hailed from Fort Wayne. "But please don't hold that against us," said lead singer Kay. The sunshine from early sixties garage rock shined throughout their performance. By the end of their set. which incidentally was their best song, the crowd was warmed like an oven.

Neon Love Life took the stage for the first time at Punk Rock Night and proved why they're among the best live music you can hope to see in Indianapolis. The all-girl fourpiece showed similar aplomb they rolled out one memorable, catchy rock 'n roll earworm after another.

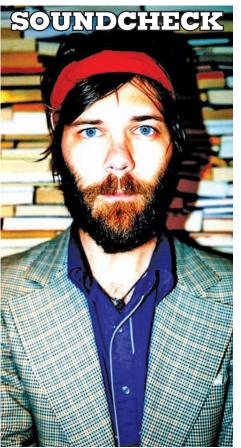
Lead vocals by John Rambo & the Vietnam Wars were split between a telephone/loud speaker-like microphone and another right next to it featuring a clear echo effect. For the second time that night keyboards graced the stage and added an extra flavor to this otherwise standard drum/guitar/bass set up.

The band played tight, short songs, which along with the singing, recall early Talking Heads or Wall of Vodoo.

—ROR BURGESS

## **BARFLY** by Wayne Bertsch





Cameron McGill

## Wednesday

## CAMERON MCGILL, NOAH EAST

White Rabbit Cabaret, 1116 E. Prospect St. 8 p.m., \$10, 21+

Chicago-area singer-songwriter Cameron Mc-Gill, a troubadour type inspired by Bob Dylan and Ryan Adams, will perform two sets — first by his lonesome with only an acoustic guitar, then with his full band, What Army. McGill joined Margot & the Nuclear So and So's on keyboards last year, shortly after Margot lead singer Richard Edwards relocated to Chicago. A fifth full-length, Is a Beast, was funded by a kickstarter.com that exceeded its \$3000 goal and is due by May.

HIP-HOP

#### RECON! FEATURING M-EIGHTY, JAECYN BAYNE, BRAD REAL

Locals Only, 2449 E. 56th St., 9 p.m., \$5, 21+ Local emcee M-Eighty performs tracks from a new album, Taking Back What's Mine, that features contributions from folks like Redman, RZA, Canibus and Gucci Mane.

## **Thursday**

SUBMITTED PHOTO

## DEVIL TO PAY, SO SAYETH, STONECUTTERS, CAVALCADE

Melody Inn, 3826 N. Illinois St., 8:30 p.m., \$6, 21+ Long-lived metal band Devil to Pay plays its first



show of the year, headlining a bill that includes support So Sayeth, Louisville's Stonecutters and Lansing's Calvacade.

FOI.K

#### CALEB MCCOACH, DAVY LONG, WHIPCREAM WARS

Locals Only, 2449 E. 56th St., 9 p.m., free, 21+ A few old friends of Standard Recording Company play the customary free Thursday show at Locals: Caleb McCoach, who plays the all-important accordion in the indie-folk band Accordions; well-traveled singer-songwriter Davy Long; and the not super-prolific Whipcream Wars. Standard is billing this as their "Winter Welcome" show, though we will point out that winter just kind of let himself in already.

## **Friday**

#### **CLIFFORD RATLIFF BLUE NOTE** TRIBUTE BAND

The Jazz Kitchen, 5377 N. College Ave. 8 and 10 p.m., \$10, 21+

Trumpeter Clifford Ratliff tackles another two artists who spent prime creative years on Blue Note. One part of the bill is devoted to drummer Art Blakey, who churned out album after album for the label, including work with his Jazz Messengers, drumming workouts like his wonderfully-titled Orgy in Rhythm and groundbreaking Afro-jazz experiments like The African Beat. And the other part goes to trumpeter Clifford Brown, who made his debut recordings as a leader for Blue Note in 1953, and was then heard with Blakey on A Night at Birdland.

**ELECTRONIC** 

#### **BLEND**

Tru Nightclub, 6235 Guilford Ave., 9 p.m, no cover, 21+

Grime and dubstep producer El Carnicero (aka Aaron Berg) and multi-instrumentalist 'Verse (aka Lauren Moore, formerly of Jascha) are hard at work on a new project marrying synthpop with trance, live instrumentation with a DJ setup. They'll take an early evening set at Blend, joining house DJs Matt Allen, Jamestown and Ktops. Check out nuvo.net for Danielle Look's interview with 'Verse.

## Saturday

NEW MUSIC

#### **ÔLAFUR ARNALDS**

The Toby, Indianapolis Museum of Art, 4000 N. Michigan St., 7:30 p.m., \$12 public, \$8 members, all-ages One pictures an unbesmirched, sparkling glacial landscape when listening to the slow, reflective, clean work of Icelandic rock-classical performer Ôlafur Arnalds, a 23-year-old who already has three film scores and two albums under his belt. At worst, Arnalds can be a little dull; each track is constructed around a deliberate, pretty piano motive, then harmonized with strings or synths, with occasional full-on rock instrumentation, and sometimes there's not quite enough to chew on after a few iterations. At best, it's music from the hearts of space for a post-rock generation, Sigur Ros without the nonsense lyrics, a contemplative, traditionally tonal music that sometimes soars.

#### DARK STAR ORCHESTRA

Murat Egyptian Room, 502 N. New Jersey St. 9 p.m., \$31 (plus applicable fees), 21+ The Dark Star Orchestra is reliving the Grateful Dead's endless tour, recreating one entire Dead live show at each performance, hewing to the set list song-by-song, if not exactly note-by-note.

REGGAE

## **NATTY NATION**

The Mousetrap, 5565 N. Keystone Ave., 9 p.m., free, 21+ There's something cognitively dissonant, even melancholic, about listening to warm-weather music during these bitterly cold months. But the guys in Natty Nation, a well-regarded, Madison, Wisc.-based reggae band, have probably had well enough of that sort of comparison in their line of work. It's all about the music, mon, regardless of the weather. The group, which usually performs original material, will take on the music of Bob Marley in a mini-tour scheduled during these weeks leading up to Marley's Feb. 6 birthday.

## Sunday

#### MATTHEW DEAR BAND, JOHN LARNER, ADAM JAY, TAYLOR NORRIS

Talbott Street Nightclub, 2145 N. Talbott St. 9 p.m., \$10 advance (groovetickets.com), 21+ See feature, pg. 26. ■







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## NEWS OF THE WEIRD

## **Boredom** "activists" chill out

Plus, certifying genuine coon dogs

BY CHUCK SHEPHERD

Two hundred boredom "activists" gathered in London in December at James Ward's annual banal-apalooza conference, "Boring 2010," to listen to ennuistricken speakers glorify all things dreary, including a demonstration of milk-tasting (in wine glasses, describing flavor and smoothness), charts breaking down the

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characteristics of a man's sneezes for three years, and a PowerPoint presentation on the color distribution and materials of a man's necktie collection from one year to the next. Another speaker's "My Relationship With Bus Routes" seemed well-received, also. Observed one attendee, to a Wall Street Journal reporter: "We're all overstimulated. I think it's important to stop all that for a while and see what several hours of being bored really feels like."

#### The redneck chronicles

• (1) The Key Underwood Memorial Graveyard near Cherokee, Ala., is reserved as hallowed ground for burial of genuine coon dogs, which must be judged authentic before their carcasses can be accepted, according to a December report in *The* Birmingham News. The Tennessee Valley Coon Hunters Association must attest to the dog's having had the ability "to tree a





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## NEWS OF THE WEIRD

CONTINUED FROM PG. 33

raccoon." (In March, a funeral for one coon dog at Key Underwood drew 200 mourners.) (2) Safety Harbor, Fla., trailer-park neighbors Joe Capes and Ronald Richards fought in December, with sheriff's deputies called and Capes arrested for assaulting Richards. The two were arguing over whether the late country singer Conway Twitty was gay.

## **Ironies**

- A sculpture on display at Normandale Community College in Bloomington, Minn., was stolen in December. The piece, by artist John Ilg, consisted of wire mesh over a frame, with 316 rolled-up dollar bills stuffed in the mesh. The piece was titled, "Honesty." (Attitudes have changed in the two years since the piece was first presented, at the Minnesota State Fair, when visitors liked it so much that they added rolled bills to the display.)
- Elected officials caught violating the very laws they have sanctimoniously championed are so numerous as to be No Longer Weird, but the alleged behavior of Colorado state Sen. Suzanne Williams following her December car crash seems over-the-top. Though a strong seat belt and child-seat advocate, Williams was driving near Amarillo, Texas, with her two unbelted grandchildren when her SUV drifted over the center line and hit another vehicle head-on, killing that driver and ejecting Williams' 3-year-old grandchild, who survived with injuries. A Texas Department of Public Safety report noted that Williams was seen scooping up the child, returning him to the SUV and belting him in.

## Compelling explanations

• Unclear on the Concept: A 41-yearold woman, arrested in Callaway, Fla., in December for beating her husband with a rock, explained that she was angry that he was endangering his health by smoking despite being ill. Said she, "A woman can only take so much." • Katrina Camp, 30, was picked up by deputies in September on a Forest Service road near Nederland, Colo., having earlier walked away from her unclothed 2-year-old daughter, whom she had left to fend for herself in a pickup truck. Camp, however, was candid about the problem: "I suck." ("You're a parent," she told a deputy. "(Y) ou know how it is. Sometimes you just need a break.")

## Latest "Rights"

• By his own testimony, John Ditullio is a hateful neo-Nazi who despised his next-door neighbors in New Port Richey, Fla. (a white woman with an African-American friend and a son who was openly gay), but when the son was murdered and the mother attacked in 2006, Ditullio denied involvement, and though he earned a hung jury in his first trial, his retrial was scheduled for November 2010. For each day of the trial, a makeup artist was hired (paid for by the government at \$135 a day) to cover up Ditullio's swastika neck tattoo and crude-phrase cheek tattoo so as to keep jurors from being unfairly prejudiced. (Nonetheless, Ditullio was convicted in December and sentenced to death.)

## Names in the News

• Suspected of stealing scraps of copper in Riverside, Ohio, in December: Jesus Christ Superstar Oloff, 33. Arrested for sex abuse against a 6-year-old boy in Oklahoma City in October: Lucifer Hawkins, 30. On trial in December for extortion in Britain's Southwark Crown Court (threatening to reveal a sexual affair): Ms. Fuk Wu. Sought as a suspect in a convenience store killing in Largo, Fla., in December (and an example of the highly revealing "Three First Names" theory of criminal liability), Mr. Larry Joe Jerry — who actually has four first names (Larry Joe Jerry Jr.).

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## Bright ideas

- The Toronto Public Library began its "Human Library" project in November with about 200 users registering to "check out" interesting persons from the community who would sit and converse with patrons who might not otherwise have the opportunity to mingle with people like them. The first day's lend-outs, for a half-hour at a time, included a police officer, a comedian, a former sex worker, a model, and a person who had survived cancer, homelessness and poverty. The Human Library actually harkens back to olden times, said a TPL official, where "storytelling from person to person" "was the only way to learn."
- If Life Gives You a Lemon, Make Lemonade: (1) When Bernie Ecclestone, CEO of the Formula One racing circuit, was mugged in November and had his jewelry stolen, he sent a photograph of his battered face to the Hublot watch company and convinced its chief executive to run a brief advertising campaign, 'See What People Will Do for a Hublot.' (2) The treasurer of Idaho County, Idaho, turned down the November suggestion of local physician Andrew Jones — that more cancers might be detected early if the county sent colonoscopy suggestions to residents along with their official tax notices. The treasurer said residents might find the reminders "ironic."

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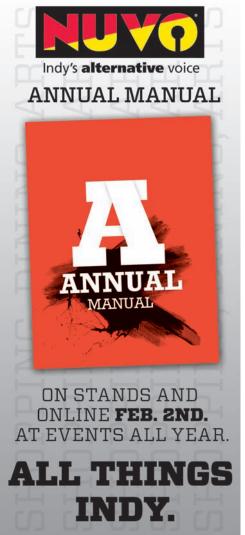
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ARIES (March 21-April 19): What rewards do you deserve for all the good living and the hard work you've done since your last birthday? And what amends should you make for the mediocre living and the work you've shirked since your last birthday? If you choose this week to take care of these two matters with purposeful clarity, you will ensure the best possible outcomes. The reward you earn will be the right one, and the amends you offer will provide the proper correction.



TAURUS (April 20-May 20): Sometimes I fly in my dreams. The ecstasy is almost unbearable as I soar high above the landscape.

But there's something I enjoy dreaming about even more, and that's running. For years I've had recurring dreams of sprinting for sheer joy through green hills and meadows, often following rivers that go on forever. I'm never short of breath. My legs never get tired. I feel vital and vigorous and fulfilled. Does it seem odd that I prefer running to flying? I think I understand why. The flying dreams represent the part of me that longs to escape the bonds of earth, to be free of the suffering and chaos here. My running dreams, on the other hand, express the part of me that loves being in a body and exults in the challenges of this world. Given your astrological omens, Taurus, I think you're ready for whatever is your personal equivalent of running in your dreams.

GEMINI (May 21-June 20): An interviewer asked me if there's any special ritual I do before writing these horoscopes. I told her

that I often say a prayer in which I affirm my desire to provide you with these three services: 1. that what I create will be of practical use to you; 2. that it will help you cultivate your relationship with your inner teacher; 3. that it will inspire you to tap into and use the substantial freedom you have to create the life you want. I hope I'm doing a good job, Gemini, because in the coming weeks your inner teacher will be overflowing with practical clues about the art of



CANCER (June 21-July 22): "Spring dawn: Turning toward the storm cloud, I lost sight of the bird." Let this haiku-like poem by

Julius Lester serve as a cautionary tale, Cancerian. You're at risk of getting so fearfully fixated on a storm cloud that you may lose track, metaphorically speaking, of a rare and beautiful bird. And the thing is, the storm cloud isn't even harboring that big a ruckus. It will pour out its flash and dazzle quickly, leaving virtually no havoc in its wake. That's why it would be a shame for you to let your perverse fascination with it cause you to get separated from a potential source of inspiration.



LEO (July 23-Aug. 22): Shockwaves of toxic misinformation pulse through the Internet on a regular basis. One of the latest infections

attacked the subject of astrology. An astronomer in Minneapolis proclaimed that due to the precession of the equinoxes, everyone's astrological sign is wrong. He was perfectly mistaken, of course, for reasons I explain here: http://bit.ly/AstroHoax. But few journalists in the major media bothered to check the accuracy of the sensationalist allegation before publishing it, and soon the collective imagination was on fire. Hundreds of thousands of people suffered unnecessary identity crises and felt emotions that were based on a fallacy. In the coming week, Leo, you should be on high alert for a comparable outbreak or two in your personal sphere. Be vigorously skeptical -- not just toward the stories other people tell, but also toward the theories and fantasies that rise up in your own brain. Don't believe everything you think.



VIRGO (Aug. 23-Sept. 22): You are usually conscientious about attending to the details. It's one of your specialties to take care of

little necessities. You often know what to do in order to fix mistakes and messes caused by the imprecision of other people. For now, though, I encourage you to take a break from all that. In my opinion, you need to regenerate and replenish yourself, and a good way to accomplish that is to let your mind go blissfully blank. At least consider it, please. Give yourself permission to space out about the intricacies. Steep yourself in the primordial ooze where everything is everything.



LIBRA (Sept. 23-Oct. 22): I'll be interested to see how you shift your attitudes about love in the coming weeks, Libra. Fate will be bring-

ing you good reasons to move away from long-held opinions about the nature of romance and intimacy. Your subconscious mind will be stirring with new dispensations about how best to deal with and express your life-giving longings. All in all, the process should be pretty enjoyable, especially if you relish psychospiritual riddles that impel you to probe deeper into the mysteries of togetherness.

SCORPIO (Oct. 23-Nov. 21): "Dear Rob: I am a professional obsesser. I mean I obsess on things a lot. But here's the thing. When I do obsess on something and work with manic intensity to achieve it, I am changed in the process -- frequently to the point of no longer desiring what I was once obsessed by! This makes me crazy! Any advice? - Flagrant Scorpio." Dear Flagrant: This is a gift, not a problem. Figuring out what you don't want is a key factor in developing self-knowledge. And often the only way to do that is by pursuing what you think you want. Ultimately you'll be purged of your lesser longings and superficial wishes and be able to crystallize a clear vision of what you truly desire more than anything else.

SAGITTARIUS (Nov. 22-Dec. 21): "The greatest challenge to any thinker is stating the problem in such a way that will allow a solution," said philosopher Bertrand Russell. In other words, the words you use to describe your dilemma are crucial. If you're lazy or pessimistic about framing your big question, you minimize your chances for finding a useful answer. If you're precise and creative, you're more likely to attract the information and inspiration you need. This is always true, of course, but especially so for you right now.

CAPRICORN (Dec. 22-Jan. 19): A "karma 6 whore" is someone who performs an abundant number of favors and acts of kindness in the hope of accumulating extra good karma. Judging from the astrological omens, I'm thinking this week

will be prime time for you to flirt with being such a person. Why? Because the blessings you bestow in the near future are more likely than usual to generate specific blessings coming back your way. You don't necessarily have to go to ridiculous extremes -- holding the door open for five people behind you, allowing ten cars to merge in front of you on the highway, flinging out casual but sincere compliments with reckless abandon. But from what I can tell, the more help you dole out, the more you'll get in return.

AQUARIUS (Jan. 20-Feb. 18): You may have no idea of how much power you have right now to start fresh -- to escape the muddle of murky old failures. Your imagination might not vet be sufficiently lubricated to glide you into the expansive version of the future you deserve. But I'm hoping that this little horoscope of mine changes all that. I'm praying that you are already registering the pleasant shock I'm trying to jolt you with, and are awakening to the rampant possibilities. On your mark. Get set. Go!

PISCES (Feb. 19-March 20): I've never been a fan of gurus. My view is that everyone should be his or her own guru. But there was one guy whose antics were pretty entertaining. He was one of those crazy wisdom types who borrowed liberally from the trickster archetype. This is what he told his followers about how to interpret their dreams in which he appeared. "If you dream of me and I'm not kicking your butt, it wasn't really me." I'll say the same thing to you, Pisces: The only teachers worth listening to, studying, and dreaming about in the next two weeks will be those who kick your butt.

Homework: To read my response to the Internet rumor that astrology is based on wrong assumptions, go here: http://bit.ly/AstroHoax.

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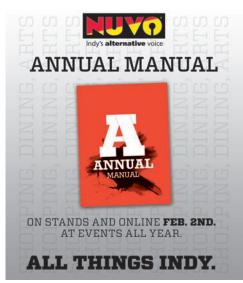
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